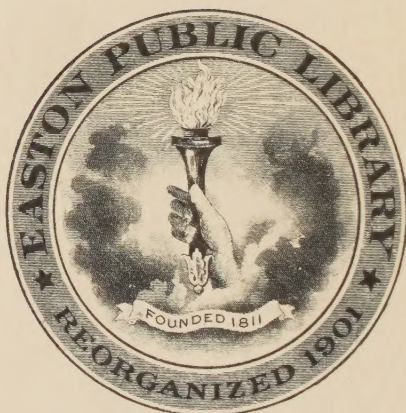




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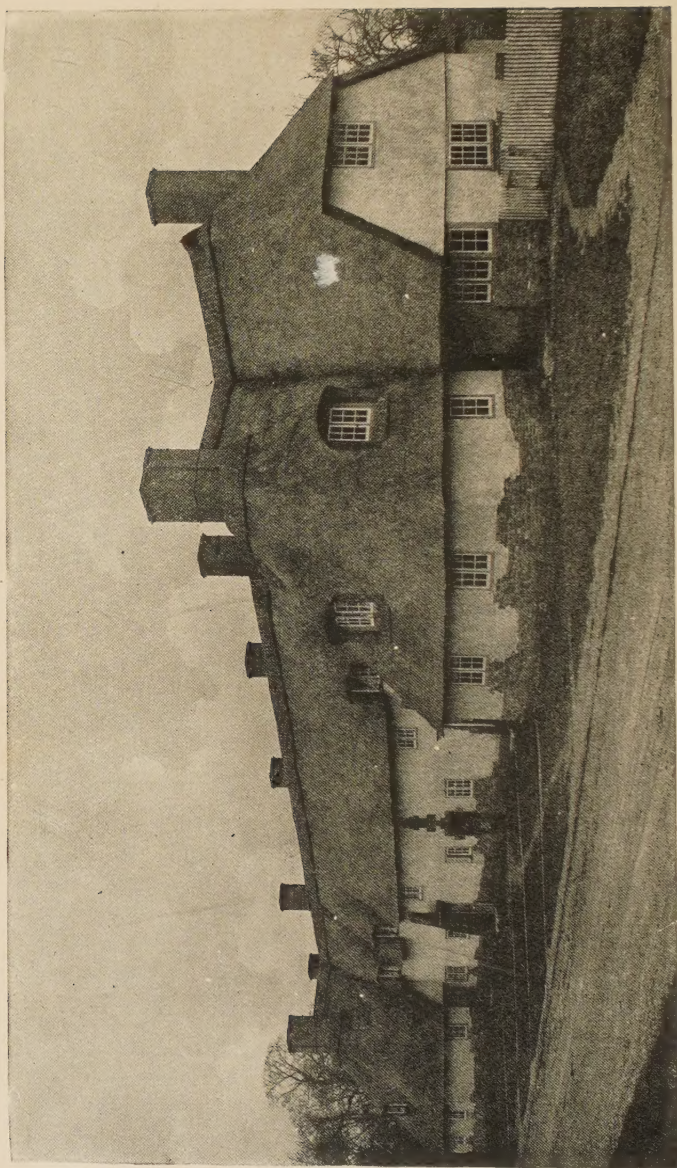
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THE "COUNTRY LIFE" BOOK OF COTTAGES



A GROUP OF SIX COTTAGES AT ASBY ST, LEDGERS. DESIGNED BY SIR EDWIN LUTYENS.



THE  
"COUNTRY LIFE"  
BOOK OF COTTAGES

By  
LAWRENCE WEAVER

SECOND EDITION: REVISED AND ENLARGED

1/2  
LONDON

PUBLISHED AT THE OFFICES OF COUNTRY LIFE, LTD.,  
20 TAVISTOCK STREET, COVENT GARDEN, W.C.2, AND BY  
GEORGE NEWNES, LTD., 8 11 SOUTHAMPTON STREET, STRAND,  
W.C.2. NEW YORK: CHARLES SCRIBNER'S SONS

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## PREFACE

WHEN this book was first published in March 1913, I made some apology for adding to the already large literature on the subject, but claimed that there was room for a review of what has been done to produce types of true cottages, excluding the country houses costing thousands which masquerade under the name of cottages. With one or two exceptions, therefore, the cottages shown included none of more than eight rooms. At and below that limit every type was shown, whether built for the rural labourer, the small holder, the estate servant, the clerk who lives outside the town, the "week-end" or the people of moderate means and refined taste whose permanent home must be built with severe regard to economy.

In this new edition, many chapters have been wholly rewritten and furnished with fresh illustrations, for much has happened in the world of housing since 1913. Less emphasis has been laid on details of building costs, because in the middle of 1919 none can prophesy what will be their ultimate level when the grave shortage and consequent high cost of certain materials have given place to normal supply. But without prophesying I would counsel those intending to build not to assume that prices will be less than double pre-war figures, for some time to come. Even that is very optimistic. I have not hesitated to quote freely from the reports of various committees on housing and as they are referred to by short titles I now give their full names so that readers may seek to them for fuller details than can be included in a short review of a very large subject.

Report of the Departmental Committee of the Board of Agriculture on Buildings for Small Holdings: chairman, Mr. Christopher Turnor, 1913 [Cd. 6708] (The Turnor Small Holdings Report).



Report of the Advisory Committee of the Board of Agriculture on Rural Cottages : chairman, Mr. Christopher Turnor [1915, 1s. 6d.]

Report of the Committee of the Local Government Board to consider questions of building construction in connection with the provision of dwellings for the working classes : chairman, Sir Tudor Walters, 1918 [Cd. 9191.] (The Tudor Walters Report).

First report of Women's Housing Sub-Committee of Advisory Council, Ministry of Reconstruction [Cd 9166, 1s.] (Women's Committee).

Report of Departmental Committee on Building Byelaws : chairman Mr. Stephen Walsh, M.P. [Cd 9213, 6d.]

Local Government Board Manual on State-aided Housing Schemes. [1919, 2s. 6d.]

Board of Agriculture Manual on the Equipment of Small Holdings. 1919.

LAWRENCE WEAVER.

*August, 1919.*

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# *Some General Considerations*

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## CHAPTER I

### INTRODUCTORY

AIM OF THE BOOK—A RECORD OF FACTS—RISE IN COST OF BUILDING—  
ARCHITECT, BUILDER AND CLIENT—CONCERNING SPECIFICATIONS—  
FINANCING COTTAGES THROUGH THE LANDOWNERS' RURAL HOUSING  
SOCIETY—BUILDING BY-LAWS—REPAIR OF OLD COTTAGES

**I**T is desirable to put in the forefront of this little book the exact purpose of its compiling. A treatise on cottage-building which sought to deal efficiently with all the problems of construction, and to give specifications and working drawings for all, or even for a few, of the manifold types of cottage illustrated in the following pages, would make a ponderous and costly volume. No attempt is made to give the reader that amount of information which would enable him to build a cottage with this book in his hand. The fact that cottages are among the smallest of buildings does not reduce the complexity of the architectural problems they raise; it rather increases it. The designer who is bound by narrow limits of cost has to consider, not what elements of accommodation and features of equipment he can well provide, but what he can safely omit without falling below a reasonable standard of efficiency. The questions bound up in the successful design of country cottages are different in character from those which belong to, say, the building of a big town house, but the skill and experience necessary are equal in degree though different in kind. The amateur is likely to be no more successful with the cottage than the town house when it comes to the actual facts of building. The present aim, therefore, is to set out some of these problems, and to show how various architects have succeeded in providing convenient and successful cottages. It will be shown that cheap cottages do not mean ugly cottages; that architectural amenity is, in fact, the outcome of skill rather than of money. This book, slight as it is, will serve its purpose, if it emphasizes the need to provide cottages of a sort that shall not disfigure the countryside, and if it shows how that need can be met.

In order to make the information given as practical as possible, the majority of the illustrations are photographs of actual buildings. Cunningly-drawn perspective views of labourers' cottages may make attractive pictures, but they are not so helpful as plans and elevations. What seems wanted in the case of the smaller types of cottage is a record of fact, made up of plans, photographs and ascertained costs of building. To such a record the following pages are devoted, but it is important to make one point clear as to the prices which are given. Since the examples illustrated were built the cost of building has risen to an enormous extent. Cottages which are stated here to have been built for, say, £150, a few years before the war might have cost £180 or £200 in the first half of 1914. The present abnormal level of building prices (I write early in 1919) can hardly be maintained after the scarcity of materials has been overtaken. However, none can prophesy what will be the future of building prices, whether 75 or 100 or 125 per cent. above pre-war level, so I am leaving all prices as they were in the first edition published in 1913.

My readers must make their own additions in accordance with future fluctuations as well as they may. All the figures quoted in the following chapters must be considered in the light of this fact which must be squarely faced by those intending to build, or the information given in the following chapters will be gravely misleading. The principal usefulness of the figures is in the comparisons they afford as between different types of cottages.

In many cases the cost per cubic foot has been given in addition to the total cost. This method of calculation has its good points, but it is not intended to form a basis of comparison between the work of one architect and another. Such comparisons are futile and misleading, the more so because a "cubic foot cost" does not take into account the expenditure on foundations and interior fittings, which have no relation to the cubic content of the house, and are the outcome of conditions over which the designer has often little or no control.

No attempt is made to lay down detailed rules for the planning of cottages, but I have quoted freely from the reports of various Government Committees in support of general principles. The reader is assumed to know what type of cottage most interests him, and to be able to pick it out from the many examples illustrated. The factors that determine what is the best plan for a cottage are so many and so various that anything like a code of rules is impossible. Success will come only from an independent examination of the conditions arising out of each site and the requirements of the people who will live in the cottage. It is sometimes supposed that money can be saved

by going direct to a builder and asking him to prepare plans and an estimate for a cottage with the desired accommodation. No greater mistake can be made. Every one who has to do with cottages knows that only by severe economies have they been made to pay a moderate return, but a cheeseparing policy at the outset is not likely to be successful. If the builder is also the designer, the thought and labour that have gone into the preparation of plans have to be paid for in the cost of the building. Though there may be in the accounts no separate item for designing, it is obvious that the charge will be there, wrapped up in something else. The remuneration payable to the architect has long been five and is now six per cent. on the cost of the building, but when this is less than £1,000 he is entitled to charge more. If we assume, however, that in consideration of doing other and larger work for the same client he will accept the six per cent. basis for, say, a £500 cottage, his fees will amount to £30, plus his travelling expenses in visiting the work in progress. Half of this six per cent. is for preparing plans and half for superintending the work. Unless the cottage is close by the architect's office or home, or, indeed, in any case, £30 is an inadequate remuneration for the time and trouble he will expend on it from first to last. When, however, two cottages or more are being built at the same time on neighbouring sites, the work falling on the architect is not increased in the same proportion, and is, therefore, not so unremunerative. When over twelve cottages are to be built for a housing scheme reduced fees are payable. It must be remembered that half the architect's work, and the more tedious and exacting half, is to superintend the builder in his carrying out of the building contract. If, *but only if*, the builder is known to the owner as a man who will faithfully carry out his contract and supply all materials and labour in the letter and spirit of the drawings and specifications, superintendence by the architect can be dispensed with and half his charges saved. In the case of estate cottages, where the owner himself builds with the aid of a competent foreman, or has an estate agent with a practical knowledge of building, who can superintend a contractor, the architect need only be called in to prepare plans and specifications. The point to be emphasized is that the building owner must first be satisfied that his plans and specifications are the work of a competent architect, who is both practical and artistic, who knows the needs and habits of cottage-folk, and yet has an eye for the unpretentious, gracious qualities that make an old cottage a delight to the eye and an ornament to the countryside. Very often the estate agent of a landowner has large experience as to the accommodation wanted in his district and



as to the materials which can be most economically obtained, but lacks the power of design, by which alone his ideas can be shaped in a satisfactory way. In such cases it should always be possible for him to submit his preliminary drawings to a skilful architect for such amendment as may be necessary to give good architectural form to the scheme. This can generally be done without undue cost to the building owner. In the case of buildings of more importance than cottages, any such arrangement is greatly to be deprecated. The complete work should be put into the hands of an architect of experience and taste, and he should be left to carry out the scheme from start to finish. In the case of cottage work, some modification of approved practice is sometimes inevitable, owing to the small sums of money involved, and the possible remoteness of the cottage site, which may involve great waste of the architect's time in visiting it.

A word may be said about specifications, etc, though the manner of preparing these is for the decision of the architect employed. I mention them only because some building owners are anxious to have their contracts prepared in a very complete and businesslike manner, and this sometimes works out to their disadvantage.

It is not generally realized how frightened some small country builders always were of giving a tender on a "bill of quantities" for small work such as cottages. This method is normal in town building, and contractors who do town work know what it means. Country builders, however, confronted with the formidable document setting out with full technical descriptions the details of the work, will sometimes quote as much as 40 per cent. more for some unimportant piece of work than they would do if they only had a drawing and a short specification before them. An apposite example may be taken from this Essex practice of pargetting. Not long ago I had occasion to ask a local bricklayer to estimate for the building of a small out-house with brick walls plastered, and received his quotation. I had said nothing about treating the surface with the attractive "comb-work" enclosed in panels by flush beads on the face of the walls, which I wanted done. When I asked how much more this would be, my bricklayer friend replied, "Nothing; that is all in with the plastering." I might, however, have given him a bill of quantities to price, which would have included items somewhat as follows:

200 ft. run 1 in. quirk beading  
2,400 ft. super zigzag surface ornament executed with iron comb

This would have been a faithful description of the work required, and such as a conscientious quantity surveyor might have used,



but I am satisfied that the result would have been an extra item of at least £5. The moral of it is that the papers on which builders are asked to prepare their estimates should be as short and informal as is consistent with due security that the contract will be properly carried out. There is another and cognate difficulty which may be mentioned here. If a country builder is asked to tender for two pairs of cottages, one of the ugly, thoughtless and ill-planned type to which he is accustomed and another involving not a pennyworth more of materials or labour, but modified to make it an attractive design, he is quite likely to quote a larger price for the more seemly cottage. This is due to sheer lethargy of mind. He does not examine the drawings with a view to seeing whether the more unusual plan involves any more actual cost, but makes the offhand assumption that what is novel must necessarily be difficult and expensive. In such cases the zealous architect by painstaking explanations may often convince him that his fears are groundless, but such explanations have to be made. The failure to make them will often lead to the new and better design being abandoned in favour of the old and bad one, a circumstance which simply drives good housing into a hopeless backwater and perpetuates ugliness and incompetence. The experience of those who are concerned to restore the vitality of local building traditions goes to show that the country builder, when invited to quote for cottages, however simple in design and construction, must be handled carefully to prevent him taking fright at a simple artistic quality which, unhappily, appeals to him as a mysterious novelty.

A practical illustration of this point is given in Chapter V (Major Lane-Fox's cottages).

Not unconnected with contract prices is the problem as to how landowners shall finance the building of cottages for rural labourers.

At the time of writing it seems quite certain that no steps will be taken by the Government to enable the landowner, like the Local Authority and the Public Utility Society, to receive a subsidy from public funds to cover the extra cost of building forthwith instead of waiting until building prices reach a new permanent level. Before the war a Public Utility Society was formed to aid landowners to borrow from the Public Works Loan Board, and the experience of Major G. R. Lane-Fox in financing by this method the building of his cottages illustrated in Chapter V is therefore useful. To the cost of building there given must be added the following fees, in order to arrive at the total cost per pair :—

	£	s.	d.
Proportion of fees paid by the Landowners' Rural Housing Society to the solicitor to the Public Works Loan Board for valuations and fees and counsels' fees . . . . .	10	5	5
The Society's solicitors: Cost of mortgage and registration of memorials, including stamp duties . . . . .	10	13	6
One-third commissioner's fee on declaration . . . . .		1	6
One-third stamp duty on Loan Stock certificate . . . . .		10	10
The Society's fee at £5 per cottage . . . . .	10	0	0
	£31	11	3
Cost of three pairs as shewn in Chap . . . . .	1,143	9	9
Add for sundries omitted . . . . .		8	10
	£1,143	18	7
Average per pair . . . . .	381	6	2
Add fees, etc., as above . . . . .	31	11	3
Total average cost per pair . . . . .	£412	17	5

Or a little over  $5\frac{1}{2}d.$  per cubic foot.

Major Lane-Fox agreed by way of experiment to build these cottages at Bramham Park, Bardsey and Walton through the Landowners' Rural Housing Society, and that the money should be borrowed from the Public Works Loan Board. It was not known beforehand what fees would be entailed by adopting this method, but as the cottages are let to labourers at an economic rent, Major Lane-Fox feels that there is no inducement to continue this method of building if the fees referred to can be avoided. The charges incidental to this method of financing building are vexatious but inevitable, as the Public Works Loan Board is bound, in the public interest, to satisfy itself that the money has been properly expended. If the Landowners' Rural Housing Society continues its operations, it is to be hoped that the Government will allow them to be easier and less costly.

This is not the place to consider in any detail the controversy which has long been waged as to the unsuitability of the building regulations and by-laws in force in many districts. Shortly stated, however, the complaint of the rural builder is that many local authorities have adopted by-laws which, however reasonable for application in urban areas, are absurdly rigid when applied to the country.

A Government committee has lately reported at length on the whole subject, and the new Housing Bill, introduced in March, 1919, provides for the relaxation of by-laws in respect of approved housing schemes.

Most of the available space in this book is given to new cot-

tages: the right reparation of old ones is so important that it is made the subject of a separate chapter.

It is important because the saving of an old building is like the preservation of an historical document. The social history of our land is written as clearly in its ancient humble dwellings as is its political history in keep and city wall.

At this crisis of the housing of the people it is important because intelligent repair, instead of careless demolition, conserves the materials of which there is so serious a shortage. But the preservation of precious little bits of our building history must not be the excuse for stereotyping unhealthy or cramped accommodation. Very often a pair of old cottages provides no more floor space and cubic space than is proper for a single cottage, and should be converted into one. Many a single cottage can be made a decent habitation by tacking on a little wing or even a single storey back addition, but it is very desirable that even such small works shall be supervised by architects who have a feeling for the old craftsmanship and judgment in devising additions in the same spirit.

Since the day when Coleridge wrote rather bitterly of the "cottage of gentility" with its double coach-house, the word "cottage" has been widely used to embrace houses of affectedly small pretension but often costing thousands. Throughout this book "cottage" retains its plain meaning of "a dwelling house of small size and humble character."

In order to simplify references in the text, the name of the architect is given under each illustration.

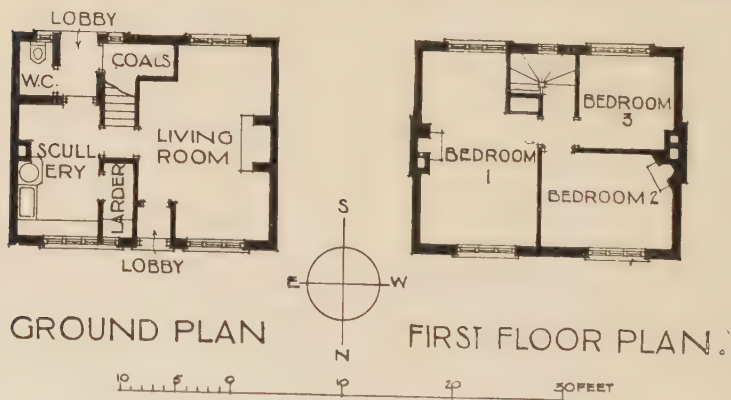
# The Letchworth Exhibition

## CHAPTER II

### THE SEARCH FOR THE CHEAP COTTAGE

THE LETCHWORTH EXHIBITION.—MR. ST. LOE STRACHEY'S ATTEMPTS—AND MR. ARNOLD MITCHELL'S—BOURNVILLE—MR. A. H. CLOUGH'S WORK—COUNTRY LIFE COMPETITION FOR RURAL COTTAGES—TWO-STOREY *versus* BUNGALOW

FOR many years the cheap cottage has been the "King Charles' head" of everyday architecture, and in the fifteen years preceding the war there were many spirited and well-organized efforts to prove that a reasonable habitation could be built for £150, exclusive of site. Such a cost enabled the cottage to be let at between 3s. 6d. and 4s., gave a reasonable return on the money invested and allowed a small sum annually for repairs.



I.—PRIZE COTTAGE, LETCHWORTH.

P. Houghton.

The establishment of a garden city at Letchworth gave opportunity for a largely supported competition on practical lines, and if the result was to gather a considerable number of cottages which were freakish or unsatisfactory in design or material, it nevertheless did much to clear the air.

The first prize was awarded to Mr. Percy Houfton, and while his cottage technically fulfilled the conditions of the competition, none knew better than both the judges and Mr. Houfton that the conditions were abnormal and could not be repeated in any ordinary locality, for these reasons. The bricks were unusually cheap, 20s. per thousand delivered on the site, part of the cost of carriage and carting was omitted from the nominal total (so that all competitors might be on the same footing), and last, but not least, neither builder's profit nor architect's fees were included. If, then, any one supposed that the exhibition solved the question even before the war, as it appeared to do on paper, he laboured under a delusion. Under ordinary commercial conditions Mr. Houfton did not produce the same cottage before the war for less than £250 singly or £400 for a pair, though on a large scale at Brodsworth Colliery village he brought them down to £175 each in blocks of two, three, four and five, and in quantities of thirty or forty. This wholesale scale, however, removed the cottage from the conditions of rural



Percy Houfton.

2.—PRIZE COTTAGE, LETCHWORTH.

life and vitiated any comparisons of cost. The plans and a photograph of Mr. Houfton's cottage are reproduced in figs. 1 and 2. The accommodation provided was a living-room, a working kitchen and three bedrooms. The walls were of brick rough-cast and the wood-work of deal.

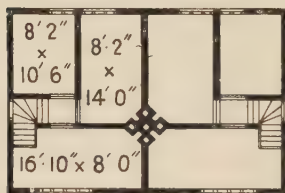
Another interesting contribution to the problem was made by Mr. St. Loe Strachey, of the *Spectator*, to whom a debt of gratitude is due for his persistent efforts in the cause of rural housing.

His builder did not use bricks for the walls for the pair of

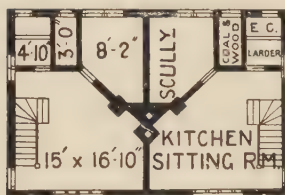


cottages he built on Merrow Down, but concrete blocks, 18 in. by 9 in. by 9 in. As these have a cubic content equivalent to about twelve ordinary bricks, Mr. Strachey claimed that they could be laid more rapidly, and probably he was correct, but the saving in labour cannot be very great. Concrete blocks are certainly cheaper as material, where gravel is available on the site or near by and only the Portland cement needs to be hauled from the nearest station. The actual making of the blocks is an easy matter. There are plenty of simple and inexpensive hand-machines on the market which can be operated by wholly unskilled labour. The partition walls are built of thinner blocks,

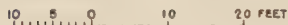
and only the living-rooms need to be plastered, for the surface of the blocks themselves is reasonably smooth. As will be seen from fig. 4, the roofs are pantiled, and the cottages, though not beautiful, are not markedly unpleasant in appearance.



FIRST FLOOR



GROUND FLOOR



3.—PLANS OF MR. ST. LOE STRACHEY'S PAIR OF COTTAGES.

The plan needs careful consideration (fig. 3). There is no sitting-room, but simply a kitchen-living-room and a scullery. There will be difference of opinion as to whether the absence of a "front room" is a disadvantage. Mr. Strachey thought that no working-class occupant of a small cottage strongly objects to having only one living-room, providing it is cheerful and well lighted, but that is a question discussed in a later chapter. The two cottages are served by a single chimney-stack, which is economical in building, and, being central, keeps all the heat within the house, a good point. Chimneys in outside walls are less desirable. The lack of a porch, whether inner or outer, is a mistaken economy, as the direct opening of the door into the living-room, particularly when the fire is almost immediately opposite, breeds devastating draughts. The staircase is suitably placed, but the setting of the fireplace in a cross-wall seems as unnecessary as it is undesirable.

Upstairs the plan is good, and though one of the three bedrooms lacks a fireplace, that could not have been avoided without an extra chimney-stack, the expense of which was not justified.



Now as to cost. Mr. Strachey built his pair of cottages for £300 ; but what precisely did this signify ?

Only £2 10s. 8d. was allowed for preparing plans and setting out the work and £5 12s. 6½d. for builder's profit to cover use of tackle. An architect, if he had been employed, would have been paid at least £15, and any ordinary builder would certainly have wanted 10 per cent. profit. Moreover the equipment of the cottages was the bare minimum.

For sanitation there was an earth closet, involving no drain-pipes, and there was no water supply beyond collected rain water ; nor, indeed, could there be at the cost, for " E.C. fittings, sink, copper, cooking stove, two grates, eaves gutters and pipes



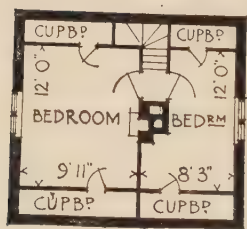
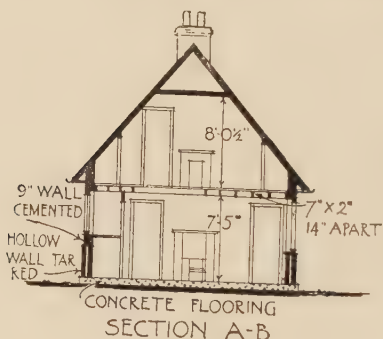
4.—MR. ST. LOE STRACHEY'S COTTAGES.

and staining and varnishing " appear at only £6 11s. 3d. per cottage.

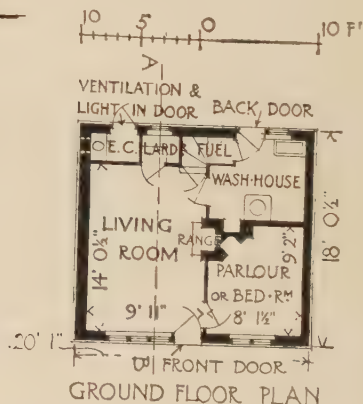
Even when Mr. St. Loe Strachey built, at a time of low costs, he scarcely proved his claim that £300 was a possible price for a pair of cottages, built in solid fireproof materials. Some time later, he succeeded in putting up for £150 a single weather-boarded cottage, shown in Fig. 37, but the objections to timber cottages discussed on page 50 seem even stronger to-day than they were then.

Mr. Strachey's next move towards an inexpensive solution of the rural housing problem was to issue a challenge to architects which was taken up by Arnold Mitchell, who in October, 1913,

published in the *Times* and the *Spectator* particulars of a pair of cottages built at Merrow for £220. The sum of £110 for a cottage, (even if it were trebled to £330 by war increases in cost) is so challenging, that it is desirable to examine closely the planning, construction and equipment of the cottage as built (Figs. 5 to 7). The plans were made from a survey of the cottage as built and may be inaccurate in one or two trivial details, but for the purposes of this discussion they may be regarded as correct.



FIRST FLOOR PLAN



5.—PLANS AND SECTION OF THE MITCHELL COTTAGE.

dation is grievously below what is necessary for health and comfort.

The entrance door on the west side opens directly into the living-room, and the fireplace is between this door and the doors to the scullery and staircase. The cottager sitting by his fireside would therefore always be in a draught. The size of this room is 14 ft. by 9 ft. 11 in., which gives a floor area of 140 ft. It is 7 ft. 5 in. in height to the under side of the joists and 8 ft. to the floor boards above. This gives a cubic content of 1,112

cubic feet, after deducting space occupied by joists, as against 1440 cubic feet, which should be the minimum. On the east side of the room is a door to the larder, which has a window of the size used throughout the cottage. The morning sun would therefore have free play on the eatables, which suggests that the zeal for standardizing the structural parts of the cottage has been carried too far. A door in the south-east corner of



6.—MR. ARNOLD MITCHELL'S £110 COTTAGE: FRONT VIEW.

the room leads to the scullery, which contains a fireplace, a copper, a sink, and a tiny coal-cellar under the stairs which can scarcely house more than 2 cwt. There is an outer door to the scullery, giving access to the earth closet. This has a separate door to the outside. It is unpleasantly close to the larder window, and there is only a very thin partition between the two. Returning to the living-room, we find at the north-west

corner a door to a little room 9 ft. 2 in. by 8 ft. 1½ in., which has a fireplace. This is available as a small parlour, but would be more often used as a third bedroom. Its floor space contains 67 square feet, and its cubic content is 530 cubic feet. Upstairs are two bedrooms. In the larger the slope of the roof begins 4 ft. 6 in. from the floor level. Its cubic content is 832 ft., which is quite insufficient for two adults, say husband and wife,



7.—THE £110 COTTAGE: BACK VIEW.

*A, Larder window: B, Earth closet door.*

but enough for one adult and one child under ten. The second bedroom has a floor area of 77 square feet and a cubic content of 550 cubic feet, which is only suitable for one adult or two children under ten. The dimensions of the best bedroom are much below what is known as the Letchworth standard of 1,070 cubic feet, which is itself too low. Twelve hundred cubic feet should be regarded as the irreducible minimum for the health of a married couple and infant.

The foundation is a layer of cement concrete, which, with a rendering of cement, forms the floor surface downstairs. The walls are 11 in. with cavity, and tarred for a height of 2 ft. 6 in., and 9 in. solid above, cemented and whitewashed. The roof begins at the first floor level and is covered with pantiles. The first floor consists of flooring boards laid direct on the joists, with nothing in the nature of a ceiling beneath. Although the absence of the latter is a short cut to increasing the cubic contents of the ground floor rooms, it is a very dubious way of saving money. Anything spilt, not necessarily clean water, on the bedroom floor might easily find its way through the cracks of the floor-boards on to the dinner table beneath, and even the slightest noise upstairs will be heard. The fireplaces in such cottages must necessarily be cheap, but a 2 ft. closed range in the kitchen would be "gey ill" to live with and cook by.

*The Times* article stated that the cottage, excluding land, cost £110, and that a small cottage has been built near Chelmsford from the same plans for £100. Its total cubic content (measured outside the walls and from below the 6 in. of concrete on the ground to halfway up the roof) works out at 5,315 cubic feet, which makes the cubic foot price a shade under fivepence. This was, after all, in no way a remarkable figure for pre-war cottages and it meant that the low price of £110 had been achieved by the simple process of cutting down accommodation and equipment. The facts are shown by printing in parallel columns the floor areas and cubic contents of the Merrow cottage and the cottage recommended by the Turnor Small Holdings Committee which became Schedule I, given on page 19.

	Mr. Mitchell's Cottage at Merrow.		Minimum accommoda- tion recommended by Small Holdings Committee.	
	Superficial Area.	Cubic Content.	Superficial Area.	Cubic Content.
Living-room . . . . .	135	1,112	180	1,440
Scullery . . . . .	56	448	80	640
Larder . . . . .	8	64	24	192
Bedroom—1 . . . . .	125	832	150	1,200
Do. 2 . . . . .	77	550	100	800
Do. 3 . . . . .	67	530	65	520
Total . . . . .	468	3,536	599	4,792

There was nothing new about the plan, except its exiguous accommodation, as will be seen by comparing it with that of Mr. F. W. Troup's weather-boarded (Fig. 8) cottage at the Letch-

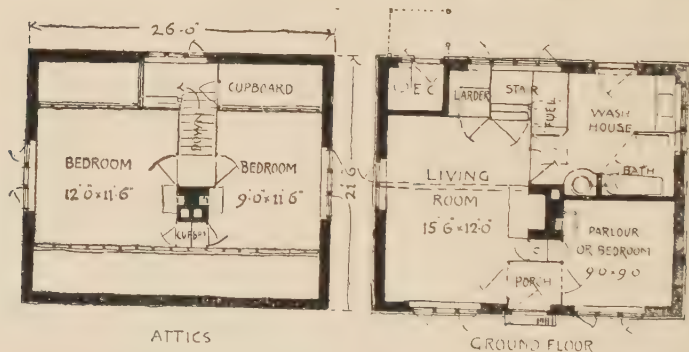


worth 1905 exhibition, which was also originated by Mr. St. Loe Strachey.

But this earnest follower after inexpensive housing went further and asked for a cottage to cost £110 only—to be met by Mr. Clough Williams-Ellis with a cottage on Merrow Common, which cost a hundred guineas. The accommodation as shown by the plans (Figs. 9 and 10) is rather in excess of Schedule I (page 19) and the planning is very compact without being ideal. The low cost is due to the nature of the structure ; which is lath and plaster. This is the designer's description :



CROSS SECTION



ATTICS

GROUND FLOOR

8.—MR. F. W. TROUP'S COTTAGE, 1906.

"The cottage is constructed on a stud framework of home-grown fir resting on a concrete raft, a course of bricks and a damp-proof course intervening between this last and the timber base-plate. Externally the timber car-cassing is sheathed with sawn "lath and a half" fir laths and rendered with cement compo, the lower portion of the walls being additionally reinforced with strong galvanized rabbit-netting. The lean-to is constructed in stud and weather-boarding.

The roof is covered with blue-grey Portmadoc slates laid in a special diagonal manner (at a considerable saving over the usual horizontal treatment), on battens which, with insulating felt, overlie the roof boarding. This roof boarding is tongued and grooved  $\frac{3}{4}$  in. deal wrought on its under-side to form the ceiling of the upper bedrooms. It runs from ridge to eaves, and is intermediately supported by one purlin to each slope. There are no common rafters at all. On the inside the outer walls are lathed and



plastered in the ordinary way, as are also all the ground-floor ceilings. "The ground floors are of cement brought to a fine face, on the concrete bed aforesaid. The joinery is of deal, save for the window-sills, which are of oak, and is "solignumed" throughout.

"Drainage is from a trapped gulley outside the back-door connected to a drain of agricultural pipes puddled in clay which discharges into a neighbouring ditch.

"Opening casements by a simple fitting combining the functions of cock-spur and stay. The stepped chimney top is designed with an eye to reducing the chances of down-smoke."

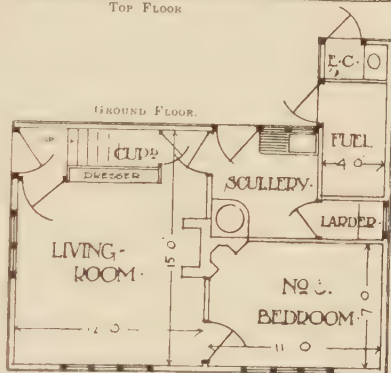
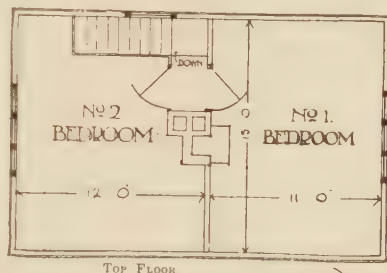
Fig. 10 shows that the cottage is of a seemly appearance and after five years' occupation by a small holder, his wife and six children, it has needed no repairs except the replacement of a broken slate.

There are thousands of old lath and plaster cottages in the country which have housed their occupants well, but the practical difficulty is that they form the poorest security for a loan, and the State could not lend on them for repayment over a long period, and, without that, the advantage of initial low capital cost disappears.

Mr. Williams-Ellis answered the challenge cleverly, but he does not himself claim lath and plaster as a solution of the housing problem, and I observe that on his own estate

he builds cottages of extreme solidity at a high first cost, well knowing that course to be the most economical in the long run

Perhaps I may be pardoned in saying that the most comprehensive effort to secure a better standard of cottage design, with regard alike to economic value, seemliness and good planning, was the *Country Life* National Competition held in 1914. The immediate cause of this enterprise was a considerable measure of public indignation in 1913 arising out of the destruction by a famous College of a beautiful cottage and its replacement by a building of unusual ugliness. This came at a time when rural housing was being widely discussed and there were many advo-



9. -HUNDRED GUINEAS COTTAGE.

cates of the building of cheap standardized cottages, unregardful of the destruction of England's beauty that would follow their scattering over the country side. A leader in *Country Life* was followed by a vigorous correspondence, contributed by many well-known public men, so diverse in opinion as Earl Curzon of Kedleston, Mr. Ramsay MacDonald, Viscount Elibank, Lord Methuen and the Duke of Newcastle. All agreed in protesting that it would be a national disaster if ugly, shoddy and uneconomically cheap cottages were built. The general view was summed up in Lord Curzon's letter, which ran :



Clough Williams-Ellis.

10.—HUNDRED GUINEAS COTTAGE: MERROW.

"It would be a national tragedy if, in the building or rebuilding of labourers' cottages that is likely to follow any systematic attempt made by the Legislature to improve the conditions of agricultural life, these old buildings were to be replaced by a new type of standardized cottage, dumped down either singly or—still worse—in rows like a lot of band boxes, or canisters, or dog kennels, or whatever may be the parallel suggested by the precise degree of monotony and monstrosity presented in their construction. It is doubtful whether the labourer would be more comfortable—he certainly would not be happier—and a cruel injury would be done to the beauty of the countryside. *The best way to prevent such a catastrophe seems to me to lie in the preparation of plans, sketches and models of cottages of different materials and styles, suitable to differences of locality, climate and surroundings, which could be erected at moderate prices.*"

Lord Curzon's suggestion that *Country Life* should undertake

this important work was justified by the results of the Competition which grew out of it.

The conditions were drawn with a view to bringing out the traditional differences of design which exist in different counties, due to local variations in the materials available, and to the influence of local habits of life, climate and that impalpable but real factor, *genius loci*.

Eighteen representative landowners in Great Britain agreed to build a pair of cottages from the design awarded first prize for their local type. Unhappily the outbreak of war caused the construction of many of them to be postponed indefinitely, but those that have been built are illustrated in later pages, and justify the splendid effort that was made to establish not only local character in cottage building but also a high standard in planning and accommodation. Several of the prize designs were adopted as types by the Board of Agriculture's Advisory Committee on Rural Housing and printed in their Report, which is still obtainable.

The Right Hon. Walter Runciman, then President of the Board of Agriculture, opened the public exhibition of the prize designs, and in acknowledging the services of *Country Life* in promoting the competition, referred to it as "the keeper of the architectural conscience of the United Kingdom."

In 1914, economic considerations were arrayed in battle against the comfort of the rural labourer. Mr. Christopher Turnor's Small Holdings Committee had laid down two minimum standards of accommodation, one for the smallholder's cottage, a reasonable minimum, and another, more restricted, for the rural labourer, which may be called the irreducible minimum. These are given in the following table :

SCHEDULE I.

SCHEDULE II.

Dimensions recommended as a minimum (from Section 17 of Small Holdings Committee Report).	Dimensions to be regarded as the irreducible minimum (from Section 175 of Small Holdings Com- mittee Report).
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	Floor Areas.	Cubic Contents.	Floor Areas.	Cubic Contents.
Living-room or kitchen . . . . .	180	1,440	165	1,320
Scullery . . . . .	80	640	65	520
Larder or pantry . . . . .	24		18	
Bedroom No. 1 . . . . .	150	1,200	144	1,152
Bedroom No. 2 . . . . .	100	800	100	800
Bedroom No. 3 . . . . .	65	520	65	520

It was left to each landowner who agreed to build his local type to choose whether Schedule I or Schedule II should be set to the competitors. Thirteen chose Schedule I, two others adopted it with the addition of a parlour ; two chose Schedule II, and one other, Mr. Christopher Turnor, asked that competitors should endeavour to achieve this minimum accommodation within the cost of £250 the pair. In this chapter I deal only with the last example : some of the larger cottages are described in later pages. Fig. 11 shows the drawings by Mr. W. Alex. Harvey and Mr. H. Graham Wicks, which secured the first prize, and Fig. 12 illustrates the pair of cottages as built near Grantham, South Lincolnshire.

Mr. Harvey may be regarded as one of our greatest experts on the cheap cottage problem, because he was the architect who designed the majority of the cottages at Bournville, one of the earliest and most successful of the garden suburbs. A glance at the accompanying plan shows that extreme simplification in the disposition of the rooms has been secured without loss of comfort. The scullery is conveniently placed with reference to a kitchen-living-room of good size and convenient proportions. The third bedroom is downstairs, as is inevitable in the smallest type of cottage, but it opens from an entrance lobby inside the front door. The staircase rises from the corner of the living-room and not from a separate lobby, and although this is not ideal, it means a saving of cost. Both the upstairs bedrooms are of good size, and indeed No. 2 is 14 ft. larger in floor area than Schedule II. demands. Coals, wood and the E.C. are provided in a back addition, so arranged that the E.C. is 10 ft. from the main block. The walls are carried up to the sill level of the first floor windows, and almost the whole of the first floor rooms is consequently in the roof. There are six dormer windows, but of very inexpensive construction, and a single chimney-stack serves all the rooms in the pair except the downstairs bedroom. The appearance is thoroughly satisfactory, and the cottages would look well in any district where pantiles are employed, which means a considerable proportion of England and Scotland. We come now to the question of construction. Mr. Harvey provides that the party wall between the cottages shall be of 9 in. brickwork, to allow for ordinary brick flues, but it was proposed the walls and the floor should be of reinforced concrete on a patented system. The thin walls that would have been obtained on this system would have reduced the total content of the pair of cottages with their outbuildings to the low total of 14,627 cubic feet, which, at 4½d. per cubic foot, represents £250. It was, however, thought wiser to build in ordinary brickwork and this added 1,800 cubic feet to the pair of cottages

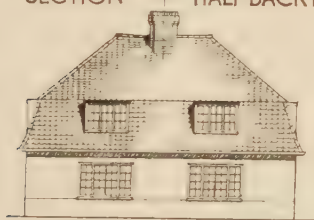
which, at the same price per cubic foot, meant an extra of £31, making £281 per pair in all. This increase in the thickness of the walls was effected without increasing the size of the roof, though it reduced somewhat the good overhang of the eaves. This always gives a cottage a pleasant appearance, and is very



SECTION

HALF BACK ELEV<sup>N</sup>

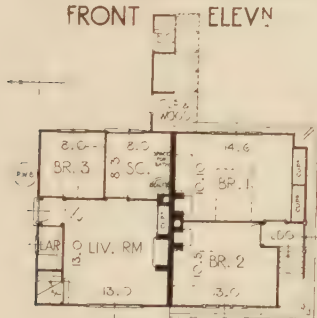
END ELEV<sup>N</sup>



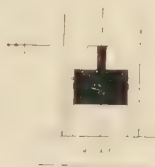
FRONT

ELEV<sup>N</sup>

ROOMS	FL. AREAS IN SQ. FT.	CU. CONTS. OF ROOMS OF REGULAR INTERVAL
LIVING RM	169	1352
SCULLERY	66	528
LARDER	16.6	
BEDRM 1	144	1160
BEDRM 2	114	945
BEDRM 3	66	528
TOTAL CU. CONTS. OF PAIR MEAS. OUTSIDE		13865
DO. OUTBUILDINGS		762
TOTAL		14627
EST. TOTAL PRICE P. PAIR		£250
** COST PER CU. FT.		4 1/2



GROUND — 1<sup>ST</sup> FLOOR  
PLANS



SKETCH  
BLOCK PLAN

W. Alex Harvey and H. Graham Wicks.

## II.—MR. CHRISTOPHER TURNOR'S PAIR.

helpful in keeping the walls dry. One other point remains to be noted, namely, that there are only four sizes of windows employed, which, on the assumption that this cottage were built in large numbers, would greatly cheapen the cost of production.



It remains only to give Mr. Christopher Turnor's own opinion on the pair as built and on their cost.

"When I asked you to set down so low a sum as £250 the pair in the conditions of the competition, it was not with any very strong hope that



12.—MR. CHRISTOPHER TURNOR'S "COUNTRY LIFE" COTTAGES.

a pair of thoroughly sound cottages (with accommodation complying with the demands of the Board of Agriculture Committee) could be done at the price. I could get no tender lower than £295 for the pair, which brings us back practically to the £150 cottage, but for that price they could have



been well and soundly built. This tender was put in after the war began and was higher than pre-war standards, but lower than it would be now (i.e. in September, 1916). That I have actually paid £350 16s. 7d. is partly my own fault: £30 17s. 11d. was absorbed by the use of very attractive buff bricks and hand-made tiles, which add much to the architectural charm of the cottages, but nothing to their efficiency as homes. One has to suffer in pocket sometimes for the determination to preserve local colour. Well and pump cost £16 15s. 10d., and garden paths added £8 2s. 10d. These items, however, were excluded from the competitors' estimates, and properly so, because they necessarily vary so much that their inclusion would vitiate any comparative figures. I have not got my cottages at £125 each, but they are well planned and built, very popular with their tenants, and an ornament rather than an eyesore."

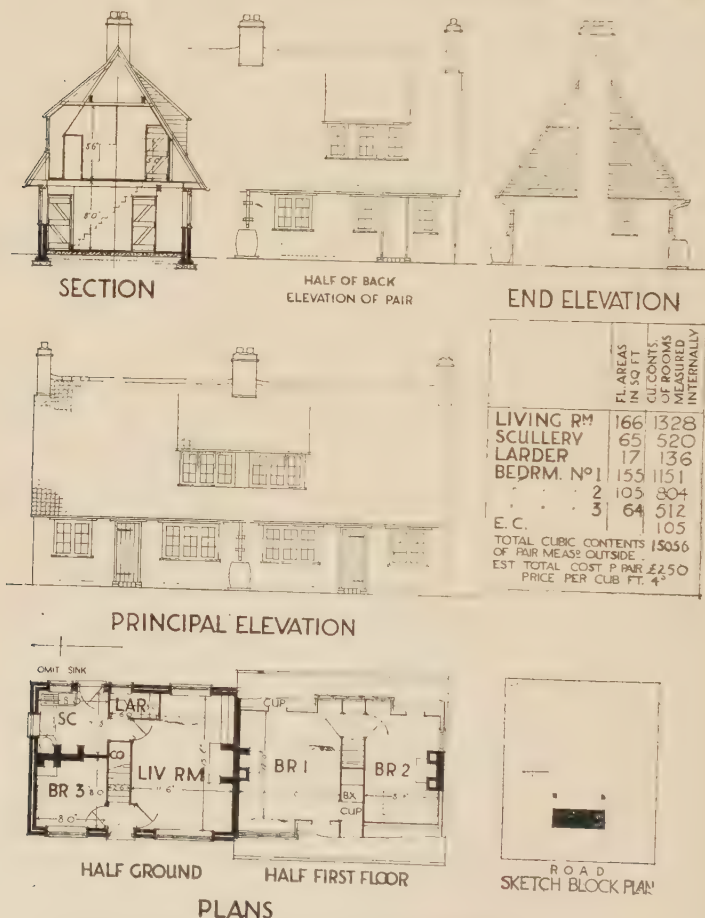


*Courtenay Crickmer.*

13.—A VERY INEXPENSIVE TYPE.

Attention may also be drawn to the design, by Mr. Courtenay Crickmer (Figs. 13 and 14) for the cheapest type of cottage, which was placed next to Mr. Harvey's by the judges. It is altogether different in character from Mr. Harvey's, with plain pitched roof and gable ends instead of a mansard. The third bedroom is necessarily downstairs, but opens from the front lobby instead of from the living-room. The defect of the scheme from the economical point of view is that three chimney stacks are required, but this arrangement gives the corresponding advantage of a fireplace in every room. The cubic content is low, but in order to bring the total cost within the limit of £250, Mr. Crickmer had to assume a cubic foot price of 4d., and this

certainly was too rosy a view, even in 1914. The appearance of the cottage with its long, sloping dormers on both fronts is satisfactory. The gable ends and dormer cheeks are intended



*Courtenay Crickmer.*

14.—AN INEXPENSIVE PAIR WITH MINIMUM ACCOMMODATION.

to be covered with rebated weather-boarding laid over felt and plastered inside, a reasonable and cheap construction, if the by-laws allow it. This pair of cottages may be regarded as belonging to the Arnold Mitchell family, but the plan is

better than that of the Merrow cottage (Fig. 5). Its accommodation is superior, because the Merrow cottage worked out at 5,315 cubic feet (single), which means 10,630 cubic feet for a pair. This is little more than two-thirds the size of Mr. Crickmer's cottage.

If it should be said that I have filled unnecessary pages with records of experimental cottages, of which some are already out of date, my reply would be that it is important to lay stress on the recent sudden rise in the standard of comfort, and on the probability that it will rise still more rapidly during the next fifty years. Cottages should be financed and built to last eighty years at least, and we need to look at the problem with some sense of its history as well as of its future development.

At the beginning of the last century landowners were content to provide for their labourers homes, which we now think incredibly bad, but they satisfied them. In 1805 one Joseph Gandy, an architect sufficiently distinguished in his day to become an Associate of the Royal Academy, published a volume of designs called *The Rural Architect*, and this book illuminates the ideas of his day. A gardener's cottage is illustrated estimated to cost £90, and containing two rooms only, a kitchen-living-room, 9 ft. 9 in. by 14 ft., and a bedroom 9 ft. 9 in. by 8 ft., both only 7 ft. high. A double cottage for a labourer, who also was to work indoors (presumably at some rural handicraft, like basket-making), contains a kitchen 10 ft. 3 in. by 13 ft., a workroom 13 ft. by 16 ft., and a bedroom 8 ft. by 16 ft., and was estimated to cost £150, the rooms being 9 ft. high.

If we compare these roughly with Mr. Harvey's cottages on the basis of superficial area of rooms provided, we find that Gandy, despite his distinctions, provided in 1805 only about 470 superficial feet of floor space for £150, whereas in 1916 Mr. Harvey could have provided the grandson of Gandy's client with 725 superficial feet at the same cost. The advocate of "the good old times" and all that was done in them cannot therefore say that modern architectural skill has fallen behind that of our forefathers, and it is a fortunate thing in the interests of a general decency of life that nobody now proposes to build cottages with a single bedroom to take the labourer and his family.

\* By the same token, let us beware of regarding the five-roomed or six-roomed cottage of to-day as the last words in the problem of housing the working man. A writer of cottage literature in 2019 may refer to this book as an amazing record of the five-roomed squalor with which England was satisfied a hundred years before.

# *The Tudor Walters Committee*

## CHAPTER III

### ACCOMMODATION AND PLANNING OF THE WORKMAN'S HOUSE

THE PARLOUR QUESTION—KITCHEN AND SCULLERY—THE DOWNSTAIRS BEDROOM—WOMEN'S VIEWS ON BEDROOMS—THE BATH—COMMON DEFECTS IN PLANNING—BUNGALOWS *v.* TWO STOREY COTTAGES

ON page 19 are given two schedules of accommodation with sizes of rooms, which have been accepted during the last few years as reasonable minimum standards, but neither includes a parlour, and the most debatable question is whether this should now be regarded as an essential feature of all new cottages. Until the war I had regarded it as extremely desirable, but generally unattainable on the score of cost. I now feel that no National Housing Policy will be acceptable unless a parlour is provided in all new cottages, not because all cottages need one, but because so few existing dwellings have them that it is only by building none but parlour cottages that a reasonable average will be secured. The Tudor Walters Committee have no doubts on the point, and I am in full agreement with their view (expressed in paragraph 86 of their report).

"The desire for the parlour or third room is remarkably wide-spread both among urban and rural workers. The provision of a living-room of sufficient size, and of a scullery so equipped as to relieve the living room of cooking and other such work goes some way to meet the wishes of many of the tenants, particularly in view of the extra rent which the provision of a parlour must involve; nevertheless it is the parlour which the majority desire. Numbers of individual tenants would undoubtedly be willing to sacrifice the size of the living-room and scullery in order to secure the parlour; some would even be willing to adopt the old type of house with combined living-room and scullery, in order that the second room might be retained as a parlour. We were struck by the fact that none of those who spoke on behalf of either working men or women regarded such alternatives as desirable; and while they were emphatic as to the need of the addition of a small parlour, they were equally emphatic that the parlour should not be given at the expense of the necessary accommodation and area of the living-room and scullery, but should either be given in addition to these or omitted altogether.

"Such witnesses state that the parlour is needed to enable the older members of the family to hold social intercourse with their friends without interruption from the children, that it is required in cases of sickness in the house, as a quiet room for convalescent members of the family, or for

any who may be suffering from a long-continued illness or weakness ; that it is needed for the youth of the family in order that they may meet their friends ; that it is generally required for home lessons by the children of school age, or for similar work of study, serious reading, or writing, on the part of any member of the family ; that it is also needed for occasional visitors whom it may not be convenient to interview in the living-room in the presence of the whole family. It will be seen from these instances that considerable importance is attached to the provision of a parlour, and that the difficulties arising from the absence of one are only partially met by transferring cooking and other similar work from the living-room to the scullery, and by increasing the size of the scullery so that it may occasionally be used as a second room.

"We consider, therefore, that whenever possible a parlour should be provided and that, in all schemes, a large proportion of houses having parlours should be included. In view of the higher standard of accommodation likely to be demanded, and having regard to the fact that well-built houses may last far beyond the building loan period of sixty years, we are convinced that the provision of a parlour will in the long run prove to be conducive to economy. We do not, however, consider that the parlour should be secured by cutting down the desirable minimum sizes of the living-room, scullery, or other essential parts of the house, and, where it is not possible to provide it except in this way, we recommend that it be omitted."

It may be added that the recent Education Act with its provision of continuation schools which young people will attend up to the age of eighteen created a new and urgent need for parlours. How can serious study be done in a common living-room where the rest of the family are talking or busy with domestic duties ?

Nor must it be forgotten that working people are increasingly taking part in social and political activities, and that they need a room in which they can confer with their friends on such matters. It is true that the provision of a fire in the parlour is a difficulty, both on account of the extra labour involved and the cost of coal, and continuation school work will be done mainly in the winter, but with a proper standard of wages this will be overcome, sooner or later. In all such questions "sooner or later" counts, because we are now going to provide houses to last a century and the new buildings should be in advance of present needs rather than behind them or just level with them.

The old argument that parlours are a needless expense because cottagers use them only as a museum for useless furniture, wax flowers and wool mats may surely now be given decent burial, but even if it were true, the instinct is not unsound. The desire for wool mats is an embryonic appreciation of a higher standard of living and of the place of art in the home. Given the means of gratifying those instincts, their fit exercise will follow with education. Without the means, and the parlour with its possibilities provides the means, there can be small development in the right direction.



If then the parlour be accepted as a normal feature of the working class home, how are the kitchen living-room and scullery to be equipped and used? The Tudor Walters Committee lay stress on the desire of working class occupants to banish from the kitchen the dirty work and especially the cooking of meals. The Report goes on as follows:

"For this reason the plan of house which has been so common in the past in many parts of the country, having downstairs a front parlour and a back kitchen and living-room combined, in which are situated the cooking-range, the sink, and often the copper, is now out of date. The tendency is to require a scullery in which cooking, washing up and all other similar work is carried on. The kitchen becomes the living-room in the ordinary sense, which may be kept for use as a sitting-room, as a meal room, and for the cleaner activities of the family. The older plan of arranging the living-room to serve also as a cooking-room simplified matters; one fire served all purposes, thus saving labour and cost of fuel. In many districts this custom is still common and will continue for some time to be followed, particularly in rural areas and in houses where, in addition to the scullery a parlour is provided. It is evident, however, that a steady tendency is at work to eliminate the cooking from the living room. Looking to the future, this should be taken into account in planning and equipping new houses. The difficulty of the two fires is partially overcome, in districts where gas for cooking is available at reasonable cost, by placing a gas cooker in the scullery. In that case a modified form of fire is sometimes used in the living-room, the grate having an open fire, but at the same time having a little oven and small hob with which minor cooking operations can be carried out; such types of stoves are very popular and are made in different forms. Where gas is not available, it is a common custom to have a cooking-range in the scullery; the fire in the living-room is still used for part of the cooking, but this arrangement involves the use of two fires on most days during the winter months."

"There can be no doubt that in houses having no third room or parlour the enlargement of the scullery is somewhat dangerous, as many tenants would live mainly in the scullery and keep the large living-room as a parlour. This danger was pointed out by some of the working-class witnesses, although they quite realized the full convenience of the extra space to those who would use the rooms properly. Perhaps too much weight should not be given to the danger of improper use of the rooms, in view of the strongly-marked tendency of working-class families to live in the living-room and to confine the cooking, etc., to the scullery."

The Women's Housing Committee also claim that the scullery should be the working centre of the house. They demand a "regular and efficient hot water supply as a *sine qua non*," but this will generally be impracticable in rural cottages and certainly costly in all cottages. What is reasonable is that the bath should have hot water laid on from the range, to prevent the need of carrying it from copper or side boiler.

The tendency to use the scullery as a living-room can partly be overcome by skill of planning. The aim should be to make the scullery a workroom pure and simple, and so to dispose the working fixtures and also the doors that it becomes impracticable to provide a table at which the household can sit.



In writing so far of a parlour I have referred to a third room on the ground floor in cottages which provide three bedrooms upstairs.

In the cheapest form of cottage, e.g. Mr. Christopher Turnor's shown in Figs. 11 and 12, there is a third ground floor room with two upstairs bedrooms, but in this case the third room is theoretically intended for use as a bedroom. It has, however, rarely been so employed in the past.

The especial objection to a downstairs bedroom is that the temptation to the cottager to use it as a parlour, and to crowd his whole family into the two upstairs bedrooms, is rarely resisted. A well known land-owner who has given particular attention to rural housing on his estates made a census of the habits of twenty-five families living in cottages with a downstairs "bedroom." In only four cases did he find that this room was used as a bedroom. In one the occupant was a cripple who was unable to get upstairs; in a second there was a parlour in addition to the bedroom; in only two, therefore, out of twenty-three did the family use the accommodation provided in the way it was intended. Another landowner with whom I have discussed this question was on the side of the downstairs bedroom, on the ground that there is often a bed-ridden person who cannot get upstairs, and would be cut off from the family life if there were no ground floor bedroom.

This point must unhappily be taken into full account now, when for a generation and more there will be so many men lamed or otherwise so disabled that they will be unable to go upstairs at all or only with difficulty. It will be unfortunate if this necessity prevents rooms planned as parlours being used as such, but it will be impracticable to provide four ground floor rooms in a two-storey cottage. Probably the right solution will be the provision of a considerable number of single-storey cottages, to be let only to families which have a disabled member.

With regard to the total number of bedrooms in new cottages, it is most desirable to regard three as the minimum. There are already two-bedroom cottages in excess, and none should be provided except in new districts. At the other end of the scale it is important to provide a reasonable percentage of cottages for large families with four bedrooms. The fourth could be an attic room above the first floor, or be arranged on the first floor if the downstairs rooms are a good size and if the bathroom is downstairs.

The Women's Housing Committee asks that "no bedroom should be too small to contain two adults, children over ten being counted as adults." This is the sort of demand that makes the practical man despair, as it would mean no bedroom with a

floor area of less than 125 super feet. The Tudor Walters Committee approve of one bedroom out of three being of 65 super feet, i.e. for one person, and that seems common sense. To maintain a minimum area of 125 feet would defeat all efforts at economy, would often give more bedroom space than is necessary, and would drive the architect either to make the living rooms downstairs unduly large, or to omit the third bedroom altogether.

As to the bath, it is no longer necessary to argue the need of one. No one believes now that the working classes prefer to keep coal in it. As to the placing of it I quote again from the Tudor Walters Report (paragraphs 118-9)

"When the bath was first introduced into the smaller types of cottages, reasons of economy suggested that it might be placed in the scullery. Water and drainage were both available there at the minimum cost; and the copper could be used to provide hot water without the introduction of any circulating system. Baths so placed have proved to be a very great boon, and many tenants who have had experience of the bath in the scullery have little fault to find with the arrangement. Nevertheless, there are obvious drawbacks, and these have been increased where the custom of cooking in the scullery instead of the living-room has grown. In such cases the difficulty of keeping the scullery shut whenever any member of the family wants to bathe is much greater. With many types of plan the closing of the scullery involves cutting off the living-room from access to the larder, coal store and back door. Working class witnesses, both men and women, and those who spoke for them, were vigorous in their objection to the arrangement, and we consider that it can no longer be regarded as entirely satisfactory: it should particularly be avoided where the scullery is used for the preparation and cooking of meals, or where the closing of the scullery would practically arrest all the ordinary work of the house. When the scullery alone is interfered with the inconvenience is much less. Where either the probable class of tenant, the limitation of water supply, or the necessity of reducing the cost, precludes the possibility of providing any form of hot water supply from the range boiler, and where, therefore, the copper must be used to heat the bath water, the bathroom may be placed adjacent to the scullery and entered from it, or, better still, from the lobby at the foot of the stairs. It should in that case be so placed that the hot water can be run directly from the copper to the bath; this involves either lowering the bathroom floor or raising the copper, and in the latter case a broad raised step against the copper is necessary.

"An alternative plan is to enlarge the bathroom, place the copper in it, and use the bathroom as a wash-house also."

The Women's Committee demands a separate bathroom, and makes no reference to the last alternative, which in the case of rural cottages seems a good compromise. The cost of a separate upstairs bathroom with a cold water service and with hot water supply from the range puts this method out of court, though it is very desirable in districts where there is a public water supply laid on.

"Where the bath must be placed in the scullery it should be fitted with

a hinged table-top as cover, and this may serve as one of the ledges adjacent to the sink, and thus the foot of the bath can occupy some of the frontage desirable for sink and draining boards.

There are scores of other points on accommodation, such as the placing of larders, earth closets, etc., but I have attempted to deal only with the major issues which are so often discussed. As to the disposition of the rooms in the general plan of the cottage, and their relation to staircase, etc., it is impossible to lay down rules, especially as there are local variations in habits of living which govern the matter. In Yorkshire, for example, a separate washhouse in a back addition is generally liked: elsewhere back additions are deprecated. I have tried to exclude illustrations of plans which are generally agreed to be unsatisfactory, but it is impossible to secure unanimity

on such matters, and moreover some unusual point in a plan, even if it looks bad, is often the result not of ignorance or

carelessness, but of some determining condition of site, level, aspect or prospect. It may be useful, however, to illustrate some common faults which should be avoided.

I deal first with some typical plans which show defects in the placing of the kitchen fireplace. Fig. 15 shows all the faults. The kitchen range is placed so that any one working at it must be in her own light, and there is a door immediately adjoining it on each side,

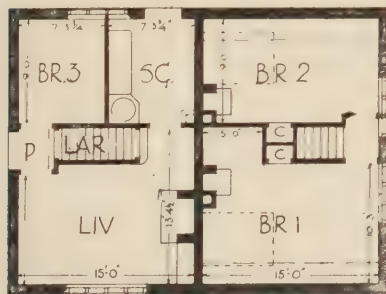
so that it would be impossible to place a chair alongside it with any promise of comfort to its occupant. It is true that



GROUND FLOOR PLANS FIRST FLOOR.

SCALE OF 0 1 2 3 4 FEET

15.—FIRE, WINDOW AND DOORS  
BADLY PLACED.



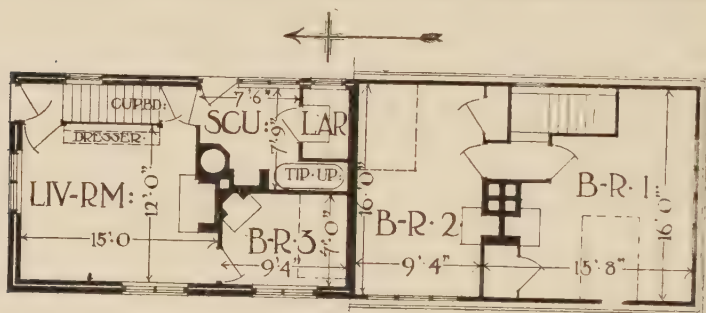
GROUND FLOOR FIRST FLOOR

SCALE OF 0 5 10 15 20 25 30 35 40 FEET

16.—THROUGH DRAUGHT FROM OUTER  
DOOR.

the door leading to the bedroom would not be opened often, but cottage joinery being what it usually is, there would certainly be an uncomfortable draught.

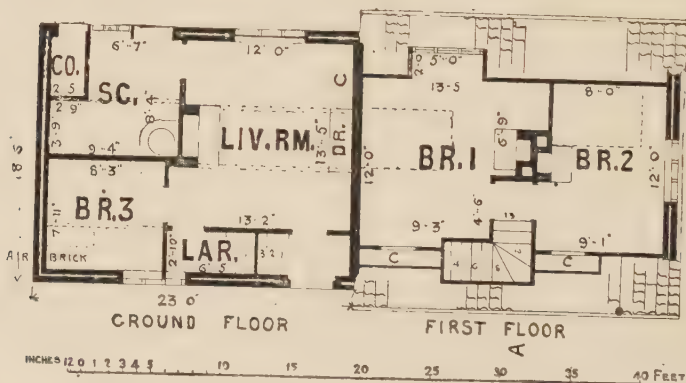
Fig. 16 is a far better plan, but the external and internal doors of the scullery are so placed that there is a through draught from the outside driving straight at the fireplace of the living-



17.—DOORS ON BOTH SIDES OF FIREPLACE.

room. The internal door of the scullery would stand open more often than not, so that there would only be the outside door to keep out the wind.

Fig. 17 shows a variation upon the same air. There is a door on either side of the fireplace.

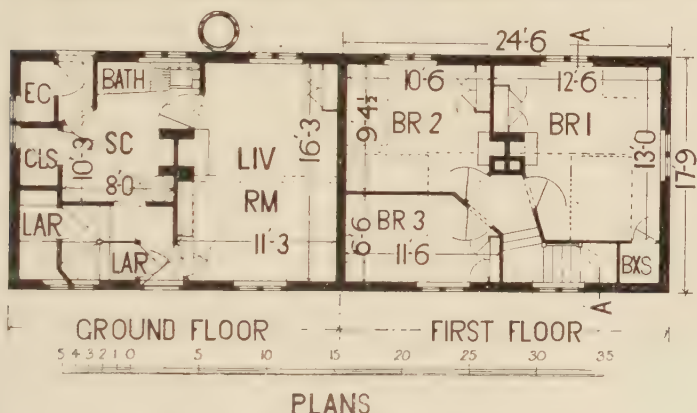


18.—DOORS BY FIREPLACE.

Fig. 18, is, if anything, rather worse. The outside door of the scullery almost touches the door to the living-room, and would make an easy way in for draughts. The occupant, if he sat on the far side of the fireplace, would have to get up when the house-

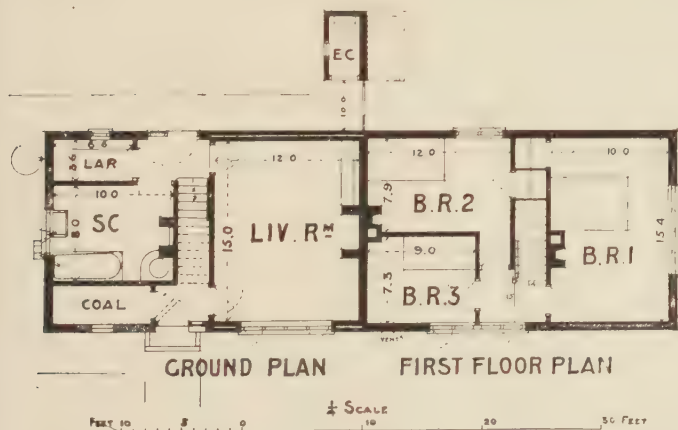
wife went to the larder, or when the children went to bed in the downstairs room.

In Fig. 19 the same defect is much magnified by the fact that



19. FIREPLACE SURROUNDED BY DOORS.

the scullery has three doors, one from the back lobby, one from the front lobby and one leading into the living-room. Children

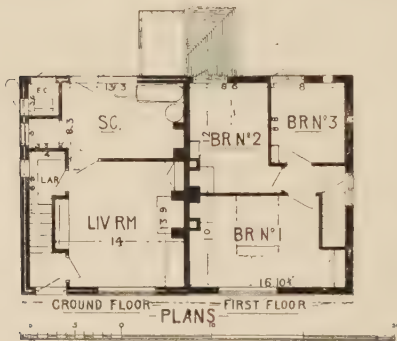


20.—LONG DISTANCE FROM KITCHEN FIRE TO SINK, AND BAD COAL SPACE.

might play a variation of the game of "Round the Mulberry Bush" very successfully, using the central chimney-stack as the bush; but it would be at some inconvenience to their elders.



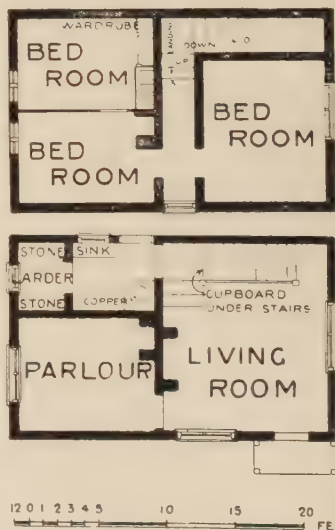
Fig. 20 reveals a defect of another sort, namely, the interposition of two doors between the living-room and the scullery, and a long distance from the fire in the former to the sink in the latter. This defect is not so serious as the faults in the other plans already discussed, but it is sufficiently tiresome to be worth avoiding. This plan, it may be added, also has the serious defect of providing the coal cellar opening from the front entrance lobby of the cottage.



21.—SCULLERY TOO BIG IN PROPORTION.

The living-room has an area of 180 square feet, and the scullery of 108 square feet. The latter is much too large in proportion, and would tempt the occupants to use it as a living-room and to keep the living-room proper as a parlour. That is a point always to be borne in mind. I strongly press the view that it is ideal to have a parlour, but if limitation of cost prevents the provision of one, it is very undesirable that a spacious living-room shall be kept as a museum for household gods, while the family lives in dirt and discomfort in a little scullery.

There are other defects of planning which come from the attempt to simplify the disposition of rooms excessively in the pursuit of cheapness at all costs. The plan shown in Fig. 22 is an example of this. It is very badly conceived and the external treatment (Fig. 23) is little better. The late Mr. Fels was enthusiastic in pursuit of the cheap cottage, but in this case the £130 paid for an ill-planned and unseemly building represented very uneconomic expenditure.



22.—MARYLAND COTTAGE.



A word may here be said about bungalows or single-storey cottages, because they have many advocates on the ground of an alleged cheapness as compared with the ordinary two-storey building, but my inquiries do not support that view. It appears that generally they have been more costly per cubic foot. Mr. Raymond Unwin produced a very interesting thatched bungalow



23.—SIX-ROOMED COTTAGE AT MARYLAND, BUILT BY THE LATE MR. FELS.

*Cost £130.*

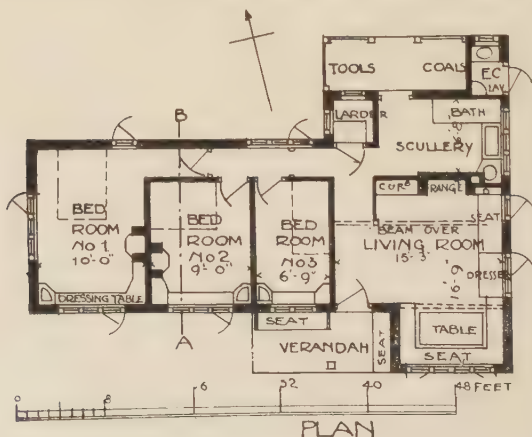
of charming appearance at Hollesley Bay at a pre-war cost of £220 (Fig. 24). If one takes the cottages by Mr. Clough as being typical of as good value as could be got for money in two-storey cottages and compares them in the matter of available floor area with the thatched bungalow, the result is, roughly, as follows: For £150 Mr. Clough provided about 616 superficial feet, whereas at Hollesley Bay about 750 ft. cost £220. This



Raymond Unwin.

24.—SINGLE-STOREY COTTAGE.

means that the single-storey bungalow worked out at about £50 more than the two-storey cottage, if the comparative areas are taken into account, though in this computation nothing is allowed for the boxroom space in the loft of the bungalow. The latter has a very interesting plan (Fig. 25), the dinner-table being set in a little bay at the south side of the living-room, which



Unwin.

25.—SINGLE-STOREY COTTAGE.

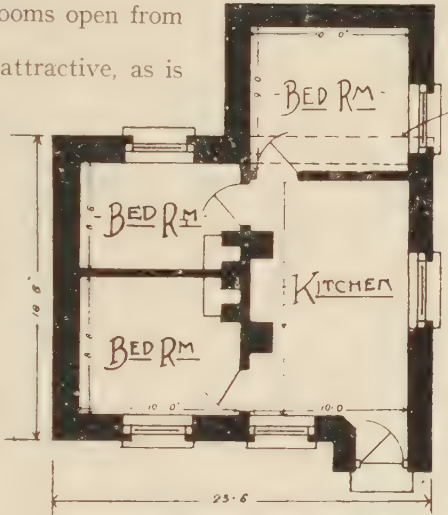
contains the cooking range. The scullery contains a bath, and there are three bedrooms of good size, all well lit.

The Government builds in Ireland many bungalow cottages inadequate and rather inefficient in planning, as in Fig. 26, where there are doors on both sides of the

kitchen fire, and all bedrooms open from the kitchen.

Their appearance is unattractive, as is indicated by Fig. 27.

In the *Country Life* 1914 competition, Mr. Christopher Turnor suggested that for the cheapest cottages with the minimum of decent accommodation the competing architects should be invited to design single-storey bungalows, if such a course seemed to promise reduced cost or improved design. The designs submitted did not prove satisfactory as compared with cottages built as a two-storey pair and were accordingly rejected by the judges in favour of the more usual type.



26.—AN IRISH GOVERNMENT BUNGALOW PLAN.



27.—IRISH SMALLHOLDER'S COTTAGE ON THIRTY ACRES.

Built at Roscommon by Congested District Board. Labourers' cottages like this are let with one acre at a shilling a week.

It may prove that the high cost of timber for floor joists and boarding will be in favour of one-storey building, but by the same token more timber is wanted for the roof. For cob and pisé buildings perhaps the bungalow may prove the more economical type of plan.

This chapter has dealt only with the home of the working man, with its limitations of size imposed by high building costs and the need to achieve a satisfactory home at a rent which does not depart too wildly from economic standards. In cottages for people of larger means, there is freedom to attempt a greater variety and to consider effect as well as mere hygiene, and the architect's hands are less tied. What use he can make of his freedom can best be seen in later chapters.

## *In praise of Local Materials*

### CHAPTER IV

#### ON MATERIALS

COB AND *pist*—CLAY LUMP—WELSH SLATES—OTHER SLATES—  
PANTILES—WEATHER-BOARDING—TIMBER—CONCRETE—STONE

**M**ATERIALS are always the key of building, because aesthetic success and economic success alike are dependent on their right use. At the present time when transport is difficult and it is a duty to avoid using road or rail as far as possible, it is necessary by every means to encourage the greater use of local materials. The necessity of doing this stares in the eye every student of the question. The building trade is likely to be in a state of partial paralysis for some time. That it should be restored to fullest vigour at the earliest moment is of the highest importance, not only for the provision of cottages, but in order to provide work for building operatives as fast as they are demobilized. Building in ordinary materials cannot be restored to normal for some time, because of the lack of them. During the war brickworks innumerable were commandeered for purposes of immediate national importance, and there must be a considerable interval before they are able to get into full work again.

The Carmichael Committee reported that if all the available brickworks were to produce at their highest limit of output and with all the labour they wanted at their disposal, they could only turn out four thousand millions of bricks in a year as against a pre-war average of twelve hundred millions less. But the first year's programme of working-class housing (300,000 cottages) calls for six thousand million bricks. That is only to say that if we do not use concrete and wall materials other than bricks on a very large scale, we shall fall lamentably short of what the population needs in bare accommodation, and all building and engineering activities other than housing would have to be suspended indefinitely.

That is the cause of the partial paralysis in the building trade, which is, moreover, a great key industry on which a vast number of others depend. The array of allied workmen who follow the bricklayers and masons, depends on the production of



wall materials. They cannot move until the key is made to turn. Hence, unless the production of cottages is to proceed at a dangerously slow pace or come to a standstill until the work of providing the ordinary material is re-established on an enlarged basis of output, there must be an interval of comparative stagnation.

In order to avoid so serious a situation it is necessary for everyone concerned in building to keep an open mind with a view to using whatever materials a locality offers, and especially to explore the possibilities of old methods, like cob and *pisé*, and to see how far modern science can improve them.

Our rapid development in many cases carries us beyond ourselves, and it is perhaps time to pause and see if we cannot learn from our earlier examples of building. The early stages of cob building were not everything that we might desire to-day, though many of these buildings have stood since the days of Elizabeth. The later building in *pisé* which was much employed about a hundred years ago may give a useful lead. What is *pisé* construction? It is the direct utilization of suitable local material for house construction, in such a form that manufacture as ordinarily understood is simplified and unnecessary transport eliminated. There remain examples to-day of thoroughly efficient cottage and farm buildings erected on this system. It must not be confused with the ordinary form of cob, which was composed of wet mixtures as compared with the better method of a drier mixture of material well rammed and consolidated and so arranged that the walls to the height of 6 ft. to 8 ft. could be erected in one day. Walls built in this fashion stand to-day as examples of work erected three hundred years ago, and still in perfect condition. Can we improve on these methods? Why improve? From the stability point of view it may not be necessary; from the hygienic side, yes. Precautions must be introduced against the intrusion of rats by providing proper foundations of stone, bricks or concrete. Precautions against other vermin can perhaps be taken by chemical means. A proper and sanitary dwelling needs to be protected against damp by proper damp-proof courses, and the cob or *pisé* can perhaps be reinforced to give perfect stability. To prevent decay to this system of building all that is necessary is proper shoes and hats, that is, good foundations and good roofs, which to-day can be provided if proper skill be brought to bear on the problem.

From the moment when the shortage of wall materials was seen to portend grave consequences for the housing policy to which the whole nation is committed, *Country Life* pressed for a full scientific investigation of the possibilities of cob, *pisé*,



rammed chalk and other forms of wall construction which could be done on the spot where the building was wanted.

Arrangements were made for pioneer experimental work to be done. This has since been taken up by the Department of Industrial and Scientific Research in conjunction with the Board of Agriculture in a practical way. On one of the Board's Small Holdings Estates cottages are to be built in various materials alongside a normal brick cottage, and comparative costs and efficiencies are being carefully noted. I regret that the results will not be available until after the publication of this book, but my readers must have recourse to future issues of *Country Life* where the particulars of these very valuable experiments will be set out as soon as they are completed. But there is no reason why this matter should wait for the results of Government experiments.

My friend Mr. Clough Williams-Ellis is engaged on a book dealing at large with *pisé*, and I shall therefore only refer briefly to what has been and can be done.

Valuable service has been rendered by Mr. St. Loe Strachey in the *Spectator*, to the use of *pisé de terre* or rammed earth for wall-building. Since 1913, when his search for the cheap cottage was in full swing, until 1915 when the results of his own experiments in *pisé* were published he has insisted that this method should be given full trial, and I now (with his kind permission) set out some notes of his (a little abridged) which may stimulate others to fruitful effort.

"I have based my experiments on the very clear and simple instructions detailed in *The Farmer's Handbook*, issued by the Australian Minister of Agriculture. I adopted this form of construction for two small buildings connected with the auxiliary hospital at Newlands Corner. The first building I put up in *pisé de terre* was a storehouse for apples and other fruit, as patients are large consumers of apples and pears. In the course of building this house I discovered two things. The first was that, as we do not possess the crystal air and intense sun-heat of Australia, the earth walls do not harden in England as described in the Australian book. That heat evidently produces a skin which must be almost like brick. At the same time, even in our English climate, the eighteen-inch wall becomes perfectly strong and substantial for all practical purposes. As, however, it had to face the rains of an English autumn and winter, I have had the outside covered with a mixture of coal-tar and pitch, which produces a surface very much like that of a tarred road on end, and is—quite satisfactory. On the inside of the building the face of the earth wall is left untouched, and has already become very dry and hard. It is evident that it will make a peculiarly good wall for a house. No frost will penetrate through eighteen inches of rammed earth. In this experimental wall I did not sift the earth, but included quite a considerable number of small stones. This, however, was a mistake, as it tended to make the face of the wall rather pitted in places. This did not weaken the wall materially, but it required a rather extravagant use of the tar and pitch.

"No sooner was the fruit-house finished than I was called upon to build a new dining-room for the hospital, which required two walls, two being already in existence at an angle of the main building of the house. I determined to use the shuttering employed to make the earth walls of the fruit-house. It occurred to me that as I lived on the chalk soil I might be venturesome and make a *pisé de craie* (chalk) instead of a *pisé de terre* wall. The result was excellent. If chalk is employed instead of earth, one has to use iron rammers instead of wooden ones. It happened to be very dry when I quarried my chalk, and therefore I watered each course as it went up. This was the only difference in construction, save that, when the chalk was put into the box or shuttering, before pounding it with the pounders we chopped it fairly fine with spades. The wall is about ten feet high and eighteen inches thick, and has a damp course.

Pessimists tell me that my wall will soon be disintegrated. First, they say, the winter storms will beat against it, and when it has become saturated with wet—for chalk has a fatal way of absorbing water—a sharp frost will come, and there will be something like an explosion on the surface, which will cause great pieces of the chalk to disintegrate and peel off. To guard against this I have given the walls three coats of a patent anti-damp mixture, and believe that I have waterproofed them. But even if the inherent wickedness of the chalk should be proof against this, I do not feel really alarmed. I feel that if the gloomy prognostications of my expert friends come true, I can always do for the chalk what I have done for the earth.

"In case any of my readers may like to experiment with *pisé de terre*, or, if they live on the chalk, with *pisé de craie*, the attached memorandum will instruct them how to make the shuttering and how to use it. The genesis of this memorandum is as follows. I had the good fortune to be able to show my walls during construction to a distinguished General Officer of Engineers, who expressed great interest in the work, drew up the memorandum printed below and had it circulated among our troops on the Western and Eastern fronts.

"Before I leave the subject I ought to say that, in my opinion the earth wall will for most purposes be found to give better value than the chalk. The chalk wall takes longer to build, and unless, as happened with me, there is chalk close to the surface, would be very much more expensive. What makes the earth wall so useful is, as in the case of my fruit-house, that you have only to dig a trench some five or six feet from the building that is to be, and then the walls rise like an exhalation from the earth, and rise with extraordinary rapidity.

#### "WALLS OF PISÉ WORK.

##### "*Memorandum of Instructions.*

"A suitable material would be almost any earth containing a fair amount of loam. Soil which cakes after a heavy rain, or which, ploughed or dug when dry, turns up in hard clods, is also suitable.

"Material which is too sandy, or which contains clay, should be avoided.

"Vegetation and roots should be removed. The earth is best used as it is dug, and, if too dry, should be brought to the correct moist condition by watering it about two days before it is to be used. It should be just moist enough to be crumbly and yet adhesive enough to retain the impression of the fingers when pressed in the hand.

"If too moist it will stick to the rammer and work up squashy; if too dry it will work up loose.

"The earth should be spread in 4 in. or 5 in. layers between movable timber casings, and each layer very well rammed with heavy wood or iron

rammers. The top of any layer which has become dry should be very slightly moistened before the next layer is commenced.

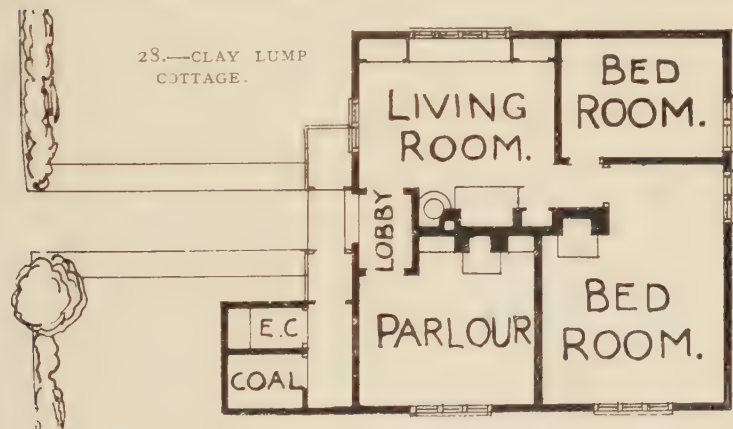
"A suitable thickness for the walls is 18 in. The wood casings might be in 10 ft. by 2 ft. 6 in. sections formed of  $1\frac{1}{4}$  in. or  $1\frac{1}{2}$  in. deal, having ledges on the back. Iron clips or small bolts could be provided for attaching one section to another, also distance pieces, and bolts running through the walls to prevent the casings spreading. The casings to be raised as the work proceeds.

"It is very necessary that the walls should be protected from rain whilst they are being built.

"The following points also require attention:—

- (1) Some form of damp-course must be provided.
- (2) The finished surface should be treated with two or three coats of whitewash, or (better) tar.
- (3) External angles might be protected by suitable deal fillets.
- (4) Door and window frames should be built in as the work proceeds. They could be secured to the walls by means of strong hoop-iron holdfasts about 15 in. or 18 in. long, having one end nailed to the frame and the other turned up and built in. Four holdfasts to each frame should suffice. The frames could be out of 5 in. by 3 in. fir or other convenient scantling.
- (5) The roofs should have eaves projecting about 2 ft. 6 in. so as to protect the walls from rain; they should have wide wall plates secured to the wall with bolts or ties, wood rafters and collar ties."

With such full indications of Mr. St. Lee Strachey's methods it should be easy to revive a long-neglected building tradition. Better still, as he has agreed to build a typical smallholder's



cottage in Surrey and the work is about to be begun as I write, there will soon be a very typical example to be inspected by any one who is interested. I do not agree with him that earth walls will be found better than chalk. For cowsheds and the like earth does well, but chalk gives a harder wall (Mr. Strachey's hospital walls, tested by boring in January 1919, were found to

be perfect) and I should prefer it for house building, provided that care was taken to break the chalk small and to "tamp" it hard so as to secure perfect consolidation.

Akin to cob, but even more primitive as a method of construction, is clay lump as used by Mr. Morley Horder in a single storey cottage at Garboldisham, Norfolk (Figs. 28 and 29).

It worked out at the amazingly low price of £120 (pre-war), being  $2\frac{1}{2}d.$  a cubic foot. Clay lump makes a warm and comfortable cottage, and is permanent when, as in this case, plastered. It needs, however, special skill in building and the late Sir Walter Gilbey, who revived its use at Elsenham some years ago, had later reverted to the use of brick.



*P. Morley Horder.*

29.—CLAY LUMP COTTAGE, GARBOLDISHAM.

When I visited Elsenham I found that the outside face of the walls had tended to perish, with the result that weather-boarding had been added. Any new method or old method revived has to face natural doubts as to the amount of maintenance which will be involved by its adoption, and people will be chary of adopting the new cob or *pise* until they are satisfied that it will stand as well as the old cob of the Devonshire villages.

I pass now to the consideration of more ordinary materials and their uses. It will be found generally true that materials always look well in the place where they are naturally found. We speak roughly of "a brick country," "a stone country" or a "flint country," and, given the traditional use of a material,

it will always look well in its own country and frequently look most unpleasant out of it. Perhaps the best example of the unhappy effect of misplaced material is the Welsh slate.

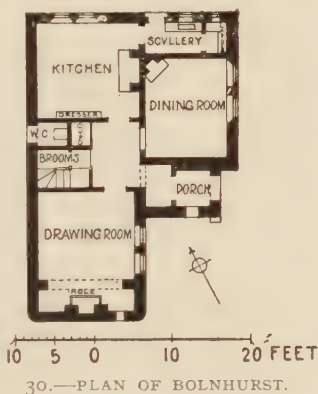
Abusive things have often been written, and with justice, about the blots which roofs of purple Welsh slates make on so many landscapes. One had come to think, in fact, that there is something intrinsically evil about them, and that they should be for ever ruled out of the catalogue of building materials. This was due to three things—the unpleasant colour effect of a purple crown to red-brick walls, the meagre surface regularity of the slates, and perhaps, most of all, their association with cheap and ill-designed dwellings.

There is therefore a particular interest attaching to the Welsh cottages designed by Mr. Herbert North, for it must be admitted that domestic architecture in the "Celtic fringes" has failed to develop as quickly or as well as in England. In North Wales it has certainly remained at a low ebb, and Mr. North's work is the more welcome because it sets a standard of what is feasible on a beautiful coast too long blemished by unsightly dwellings.

Bolnhurst (Fig. 31) groups very attractively, with its slating swept to a pleasant curve over the dormer window.

The success of this cottage and others built by Mr. North at Llanfairfechan is due mainly to his careful study of the factors which make the charm of the old cottages of Snowdonia. The elements of design were extremely simple to the point of baldness, but the instinct of the builders was essentially right. In that country of torrent and craggy upland, solitary and large, the engaging qualities of English rural architecture, the varied textures and colours of brick, tile and weather-boarding dappled with lichen, would have been hopelessly defeated. In such surroundings architecture needs to be in a minor key, to recognize its limitations and take its place modestly.

The materials of which Bolnhurst is built have a certain dourness, grey stone and purple slate, and their hard surfaces are very slow to take on an air of maturity. The greyness of the stone, however, is generally covered in house walls by a coat of whitewash, and the purple roofs look well above it. Even purple,





however, is avoidable, if you will. Some old quarries have been reopened which yield slates of greenish grey shot with yellow stains. Mr. North is careful not to have them cut thin and smooth, or chosen because of their evenness of colour, but thick and rough and mixed in tint, so that the light may make some play and change upon their surface.

For the West of England the Cornish Delabole slate has many merits and it is much to be hoped that the old Swithland slate



*H. I. North.*

31.—BOLNHURST, LLANFAIRFECHAN, STONE WALLS AND SLATE ROOF.

quarries (Figs. 32 and 45<sup>1</sup> of Leicestershire will be reopened now that the demand for all roofing materials will be so great. It can hardly be said that slates are a more fitting roof covering for stone cottages than tiles, but it is certainly true of many districts which yield both stone for walls and slate for roofs. The Cotswold stone tile is always delightful in conjunction with the masonry of the district (Figs. 46 and 47). So is the green Cumberland slate with the whitewashed walls or the grey dry-walling of Lake District buildings.

In localities where slates are not produced, the best crown for

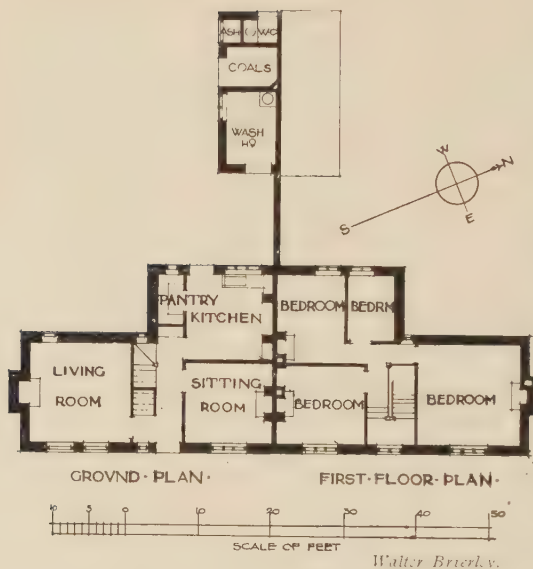
a stone wall is the pantile (Fig. 34). Happily the grey pantile which used to be made largely in the Eastern counties has been



*Ernest Gimson.*

32.—ROCKYFIELD, CHARNWOOD FOREST.

re-introduced in recent years from Holland, and is now made once more in East Anglia. It gives a cool-coloured roof of



33.—AT GOATHLAND.

note in a Yorkshire village. Their cost (pre-war) was £600 the pair, but it will be observed that they each have two sitting-rooms, as well as kitchen and four bedrooms, with an out-lying block containing washhouse, etc., so that they fill a comparatively

delightful texture. The red pantile is traditional in many parts of the country and always looks well.

The pair of long-fronted cottages at Goathland, Yorkshire, built to the designs of Mr. Walter Brierley, give an admirable example of its use (Fig. 34). Plain as they are, their stout masonry walls and pantiled roofs strike exactly the right



Walter Brierley.

34.—PAIR OF COTTAGES AT GOATHLAND

exalted place in the social scale. They deserve study as showing the satisfactory results to be got from straightforward, solid

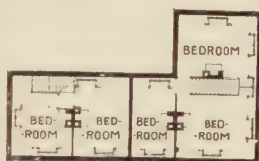


*H. S. Goodhart-Rendel.*

35.—PAIR OF COTTAGES, WONERSH.

building without any reaching after ingenious features or adventitious prettiness.

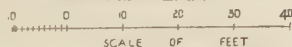
Pantiles have the disadvantage that they are difficult and rather costly to use on dormers, and they are unsuitable for tile-hanging or wall surfaces. The ordinary flat tile is more flexible of application and will always be the most usual roof covering for a red brick building. The pantile can, however, be used well on a Mansard roof as is seen by the pair of cottages at Wonersh, illustrated both by plan and photograph on this page. These were built in 1905 from the designs of Mr. H. S. Goodhart-Rendel, and are a good general example of simple brick and tile cottages. The cost, inclusive of outside privies and sheds, but not including fencing, gates, well or overflow drains from the water-butt (a little joke of the by-laws), was £360, and the extras mentioned brought the total to about £400 the pair,



FIRST FLOOR PLAN



GROUND PLAN



*H. S. Goodhart-Rendel.*

36.—WONERSH.



but even before the war this success was not repeated. At Womersley the cost was helped by there being a brickyard adjoining the site, which saved considerable cost of carriage. The bricks are ordinary Guildford stocks of a very beautiful true purple colour, and the pleasant feeling of the cottages is enhanced by the red pantile roof, the dark green trellis porches and by white woodwork and gates. The general lines of these cottages are practically the same as of those made familiar by Mr. A. H. Clough, and described in a later chapter.

The use of timber for the walls of a cottage as well as its floors



37.—MR. ST. LOE STRACHEY'S BLACK WEATHER-BOARDED COTTAGE, COSTING £150 (PRE-WAR).

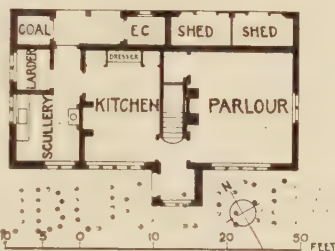
and roof and for joinery was claimed by some before the war as the specific for cheap building, and much venom was expended on the by-laws which forbade it in most districts. To-day the controversy has little further interest, because with timber at its present price hard materials such as brick and concrete are as cheap if not cheaper. In any case most of the cottages built during the next few years will be financed by Government loan repayable over a long time, sixty years, and no public authority or business man would accept a wooden house as good security for such a period. Timber cottages are not especially ighty if simply designed as in the case of the example



shown in Fig. 37, which, however, fulfilled requirements as to standard accommodation.

'Half-timber' for wall-building may still be possible in districts where there remain trees to be felled, and even desirable where distance from a railway station and the absence of other local materials e.g. bricks or gravel for concrete make reliance on timber the obvious course. But after the slaughter of our woodlands during four years of war, their owners will be unwilling to reduce them still further.

Only in especial cases, however, will it be possible to use half-timber construction which even before the war was always hopelessly expensive for labourers' cottages. Fig. 39 shows, for



38. PLAN OF MR. ROYDS' COTTAGE.



Alan F. Royds.

39.—HALF-TIMBER COTTAGE AT YALDING.

example, a timber cottage at Yalding, Kent, designed by Mr. Alan F. Royds. It is a pleasant design, and the plan shows the large parlour provided. The pre-war cost worked out at 7*d*.

a cubic foot, which was little enough for the quality of the work, but markedly more than could then be expended on cottage-building if an economic rent was expected.

Concrete has been so widely suggested as the solution of the cheap cottage question that it needs to be discussed at some length, but first of all it must be made clear what is meant by a concrete cottage. Concrete is in the nature of an artificial stone made by mixing an "aggregate" with Portland cement. This aggregate can be a combination of sand and gravel, or broken stone, or slag, or even, if care be taken, coke breeze or ~~destructor~~ clinker.

If the concrete be made into blocks, solid or hollow, for which various machines are available, the blocks will be used for outside walls or partitions like bricks, except that concrete blocks are always made larger. There is little to distinguish concrete blocks from other wall materials in their effect on the essential elements of design. Sometimes blocks are made with a face imitating rusticated stonework but the imitation is both clumsy and undesirable. Concrete is a reasonable and proper material which does not need to masquerade as natural stone. Blocks are also made with a "drifted" face which gives a pleasant texture, and laid with an ordinary cement joint, but more often the wall when built is covered with a coat of cement plaster and lime washed. With most aggregates, concrete is an unpleasant cold grey colour, but such materials as pink granite chippings have a colour sufficiently distinctive to give an attractive warm colour to the concrete and to obviate the need of an added colour wash.

The field in which most scope lies open to the inventor, however, is in the use of concrete for monolithic building, i.e., by casting large parts of a wall, a side of a house, or even a whole house in one piece. Mr. Edison made a great stir ten years ago by claiming to have solved the whole problem of cheap housing.

An examination of the merits of the idea made me hesitate then to accept them at the inventor's own valuation. The scheme, shortly, was to make cast-iron moulds for a complete house. Into these moulds was to be poured semi-liquid cement concrete. It was claimed that if the materials were bought in large quantities, a house of two main storeys and basement and attic could be built for £240 (pre-war prices). As such a house would be more than twice as big as the ordinary workman's cottage, it meant normal cottages at £120 each (pre-war). The moulds were to cost £8,000, which meant a vast number of dwellings in a row identical in pattern. Little has been heard of any great achievements along these lines, and it is worth noting that during the war American architects have been pointing to England as



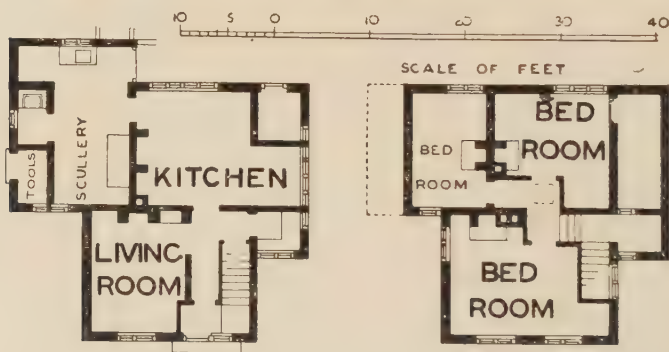
*Messrs. Dunn and Curtis Green.*

40.—CONCRETE COTTAGES AT CHEPSTOW.

the inspirer and teacher of everything that is worth knowing and imitating in industrial housing on a large scale.

There are many practical objections. The thin walls proposed would be cold and the walls would "sweat," not being made with a continuous cavity as in the best English practice of building with concrete blocks. For rural housing the moving about of heavy steel moulds would kill any economy that might be inherent in the "poured house."

More reasonable is the Simpson-craft system lately described in the American magazine *Concrete*. Here walls, floors, and studs or pilasters are cast in sections in a workshop on the site, with reinforcing wires and rods projecting. When the parts



Halsey Ricardo.

41.—PLANS OF THE DORSET CONCRETE COTTAGE.

are put in their appointed places the rods, etc., are wired together and the whole structure made homogeneous by pouring more cement into the junctions. This system does not seem to have been used extensively and six-roomed cottages are costing £600 each in Pennsylvania. It admits of course of more variety in treatment than a "poured house."

In 1914, the proprietors of *Concrete and Constructional Engineering*, a magazine devoted to every aspect of concrete construction, promoted a competition for the designs of a cottage to cost £125 exclusive of builder's profit, sanitary fittings, fences, land, drainage, etc. The first prize was given to a single-storey cottage with a flat concrete roof and walls of concrete blocks, other designs had pitched roofs laid with tiles made of concrete, but the competition generally did not bring out any startling departure from methods usual in this country.

Whether concrete is cheaper than brick for walls depends almost wholly on what materials are available on the spot. If



there is sand and gravel, and if there is no brickyard near, concrete is indicated. With the present high price of bricks



*Halsey Ricardo.*

42.—CONCRETE AND THATCH IN DORSET.

the conditions in favour of concrete may be more marked, but by the same token, Portland cement is also much more costly,



than before the war. The real advantage of concrete just now is that, given a supply of suitable aggregate, building can go forward at once, whereas the supply of bricks must continue far below the demand for two or three years at least.

That concrete block cottages can be as pleasant in appearance as brick or stone is shown by those built at Chepstow to the design of Messrs. Dunn and Curtis Green (Fig. 40). It is fair to say, however, that many of the concrete cottages which have been illustrated from time to time seem to have been the work of people with little regard for design and less skill in presenting the material



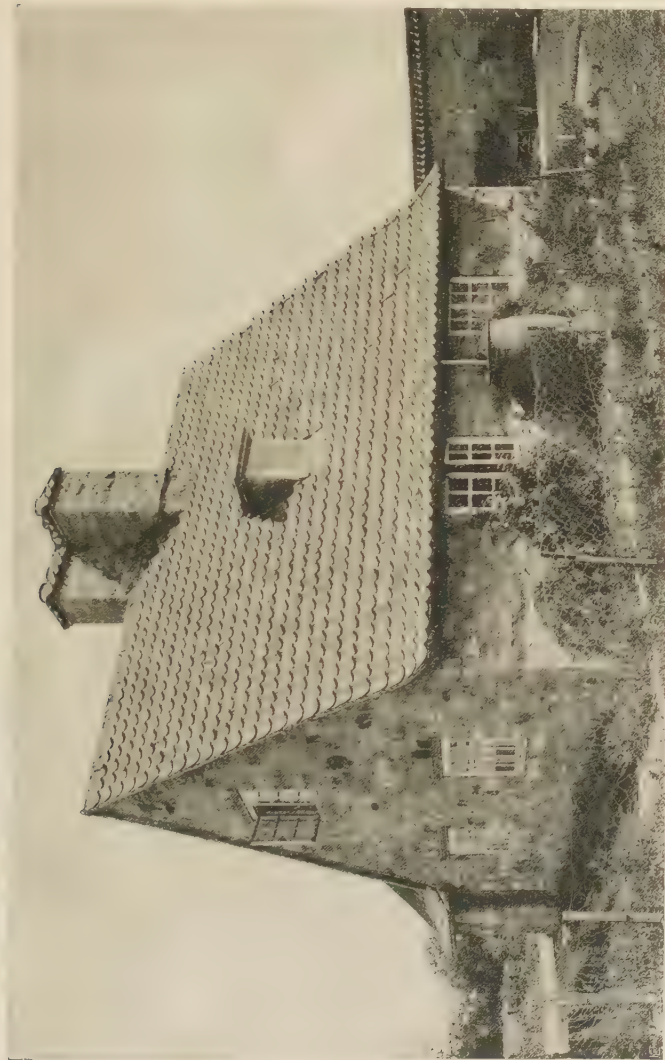
*Arthur E. Collins, City Engineer.*

43.—CONCRETE COTTAGES AT NORWICH, WITH BRICK QUOINS.

of their choice in a form which satisfies very ordinary demands for architectural amenity. At Chepstow a Winget block-making machine was used.

A warning may be added against building with solid concrete blocks. Concrete is a very porous material and tends to let the rain through readily. There are machines which make blocks with large cavities and these minimize the evil, but it can only be avoided entirely by building the wall with a continuous cavity, like an ordinary brick cavity wall, the inner and outer parts being tied together at suitable intervals. Figs. 41 and 42 show a six-roomed thatched cottage in Dorset, lately built of cavity blocks made with a Swedish machine. It is inevitable, however,

that between the cavities are webs of concrete running from the outer to the inner face of the wall, and damp is apt to work



*Sir Edwin Lutyens,*

44: -COTTAGE AT GREY WALLS, GULLANE: STONE WALLS, GREY PANTILED ROOF.

through by that way. It has therefore been found necessary to give the finished wall a layer of cement plaster on the outside in order to exclude damp. Fig. 42 shows the cottage, which

was photographed before the plastering was finished, and so indicates the size of the blocks used.

Some variety was given to concrete block walls at Norwich



*Ernest Gimson.*

45.—ROCKYFIELD, CHARNWOOD FOREST: STONE WALLS AND SWAITHLAND SLATE ROOF.

by Mr. Arthur E. Collins, who used brick quoins. But the effort scarcely seemed worth making, as the variety arose out of no structural necessity (Fig. 43).

Porous as concrete is when it has to face driving rain, it is

not ordinarily porous enough to prevent condensation on the inner face of the wall. One ingenious compromise is to build the outer half of the cavity wall of blocks made of "wet"

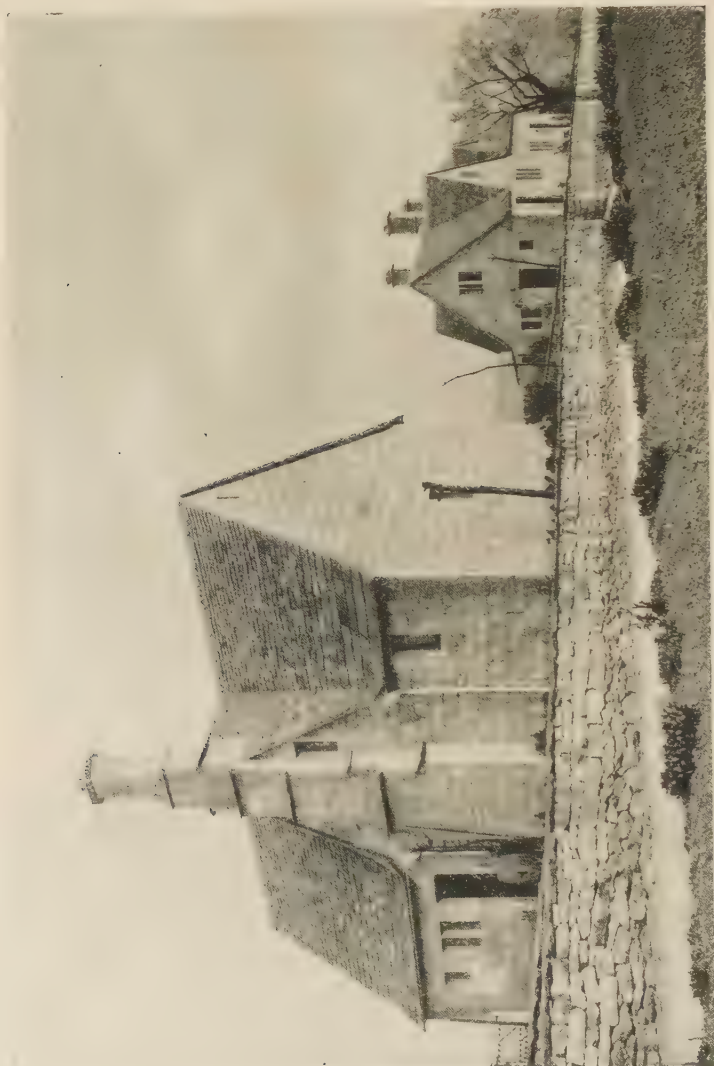


Sydney Barnsley.  
46.—TYPICAL COTSWOLD MASONRY AND STONE TILES: GYDE ALMSHOUSES.

concrete, which is dense and non-porous, and the inner half of "dry" concrete, which is more porous, and to plaster the latter with ordinary slow-setting lime plaster instead of with the more popular quick-setting varieties. In most cases it will be found



well to render the outside walls with cement plaster and thus secure an absolutely wet-proof wall.



Sydney Barnsley.

47.—A TYPICAL COTSWOLD CHIMNEY : GYDE ALMSHOUSES.

It may be hoped that economic necessity will not forbid altogether the building of stone cottages, for they give in many



parts of the country the most perfect opportunity to maintain the traditions of design and workmanship which have grown out of the very character of the material.

Whether in Scotland (Fig. 44), in Leicestershire (Fig. 45), or the Cotswolds (Fig. 46), the skill of architects swift to understand the qualities of the local stone results in buildings no less beautiful and characteristic than those of bygone days.

# Two Main Types of Plan

## CHAPTER V

### FIVE-ROOMED COTTAGES IN PAIRS

TWO MAIN TYPES OF PLAN—COUNTY VARIATIONS IN DESIGN—YORKSHIRE  
WEST RIDING—ESSEX—CUMBERLAND—SUFFOLK—HERTS—COTS-  
WOLD—SOMERSET—KENT—SUSSEX—NORTHUMBERLAND

BY a five-roomed cottage is meant one with kitchen-living-room, scullery and three bedrooms.

The possible variation in good planning—and freak plans need not be explored—is not great, and the possible types divide themselves roughly into compact plans, two rooms deep, and extended plans, one room deep. The former are more suitable for a south aspect, with the living-room looking that way and the scullery facing north. If the main aspect is to the north it is possible to put the scullery facing the front and the living-room facing the garden, but the occupants do not like it, and the one-room deep plan is generally desirable, especially in the country, where the longer frontage required by this type does not affect the cost of the site. I deal first with the compact type of plan seen well in the *Country Life* 1914 Competition first prize designs. It will be noted how, with almost identical plans, a totally different character is given to the varying country types by traditional treatment of the elevations, modelling of the roofs, and the use of local materials.

The Yorkshire West Riding Cottages were built by Major G. R. Lane-Fox, M.P., one pair at Bardsley, with 11 in. brick walls (Fig. 48) one pair at Bramham Park with 9 in. walls rough cast (Fig. 50) and another pair like them at Walton. The plans of both are given in Fig. 49.

The successful architects, Messrs. Carby Hall and Dawson, estimated in their competition particulars that the cottages would cost £327 a pair exclusive of water supply, architects' fees, etc., *i.e.*, 4½d. a cubic foot. The inclusive costs were as follows:

	£	s.	d.
Pair erected at Bardsey . . . . .	398	12	5
Pair erected at Bramham Park . . . . .	372	2	2
Pair erected at Walton . . . . .	372	15	2

Some experience of building and contracts generally in this neighbourhood indicated to Mr. Lipscomb, agent to Major Lane-

Fox, that the local builders preferred to estimate from plans and specifications rather than from quantities (this confirms the view set out on page 4). If this method had been followed, it is probable that some of the extras would have been saved, and



*Carby Hall and Dawson.*

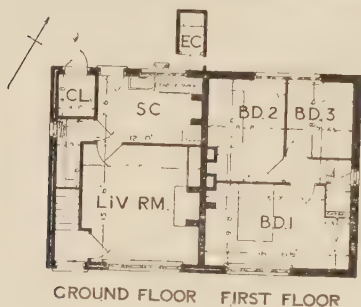
48.—AT BARDSEY: 11-IN. BRICK WALLS.

certainly the item of £15 11d. 11d. charged for quantities. The following are the details of expenditure:

	BARDSEY. £ s. d.	BRAMHAM. £ s. d.	WALTON. £ s. d.
Builder's first estimate . . .	318 19 9	311 19 6	306 12 3
Add for extras which might have been included in above . . .	11 12 0	11 12 0	11 12 0
	330 11 9	323 11 6	318 4 3
Extras (whitewashing and colour- ing, drainage, concrete to foundations, filling in and footpath) . . . . .	25 2 10	19 14 1	20 7 2
Fencing . . . . .	8 0 0	— — —	3 10 0
Laying on water . . . . .	9 0 5	4 1 3	6 0 7
Architects' commission at 5 per cent. . . . .	17 19 9	17 3 3	17 1 0
Quantities for builder at 1½ per cent. . . . .	5 7 8	5 2 1	5 2 2
Printing and postage . . . . .	1 10 0	1 10 0	1 10 0
One-third travelling expenses . . .	1 0 0	1 0 0	1 0 0
Total cost . . . . .	£398 12 5	£372 2 2	£372 15 2

£372 represents a cubic-foot price of a little over 5d.

The preparation of bills of quantities is unnecessary for such small works, but it is penny-wise and pound-foolish to seek economy by doing without an architect. His supervision of the builder's work, which ensures the specification being properly observed, saves more to the client than the fees which he receives, apart from the advantage of having the design prepared to suit exactly the local conditions of site aspect, etc.



49.—WEST RIDING COTTAGES.

except that the scullery is 90 ft. super instead of 80 ft.

The plan of the Essex type of cottages built by Mr. Foot Mitchell at Newport, Essex, is very similar (Figs. 51 and 52), but the elevation is more distinctive.



50. —AT BRAMHAM PARK, 9 IN. BRICK ROUGHCAST.  
(The Walton pair is similar.)

Essex boasts a very definite tradition of cottage building, the most marked feature of which is pargetting. The exterior plastered walls are decorated with a simple panel treatment

which is often diversified by rough patterning of zigzags, basket-work, or other simple forms. The first prize design by Mr. Holland W. Hobbiss, with its surface panelling of irregular shapes dictated by the shape of the windows and other features, shows a clear grasp of this tradition, and the panel containing initials and date is an inexpensive bit of decoration, which adds a personal touch to the front.

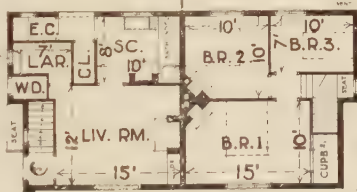
The photograph reproduced in Fig. 52 does not do justice to a very effective design, and the elevation shown with the plan in Fig. 51, gives a fairer idea of it.

Mr. Hobbiss estimated, in his competition particulars, that the pair would cost £300, which represents a shade less than  $4\frac{1}{2}d.$  per cubic foot. This price was somewhat exceeded when it came to building, for two reasons. Some old foundations were found when the site was uncovered, and rather more expensive fittings were used in the way of kitchen range, etc., than were actually necessary for an agricultural labourer's cottage. Deducting these extras, which cannot be regarded as normal, the cottages only cost £310 the pair, which was very creditable.

The "two-room deep" type of five-roomed cottage is well exemplified by a pair built by Major Charles Mitchell, at Pallinsburn, Cornhill-on-Tweed, to the designs of Mr. Wilfrid Lawson (Figs. 53 and 54), which won first prize in the Northumberland section of the *Country Life* 1914 Competition. As the site is very exposed this type of plan was well chosen, because a "through" living-room with windows on the north and south sides would have been a cold room. The walls are of the hard local freestone, and the roofs were specified to be either of slates, which were, however, costly, or of pantiles which are strictly in the Northern tradition. The dormers are rather larger than is ideal on the grounds of appearance, but they give very well



PRINCIPAL ELEVATION.



GROUND PLAN. FIRST FLOOR.

PLANS.

Holland W. Hobbiss.

51.—ESSEX COTTAGES.



lighted bedrooms, and one chimney-stack, common to the pair, is an economical advantage in stone built cottages.

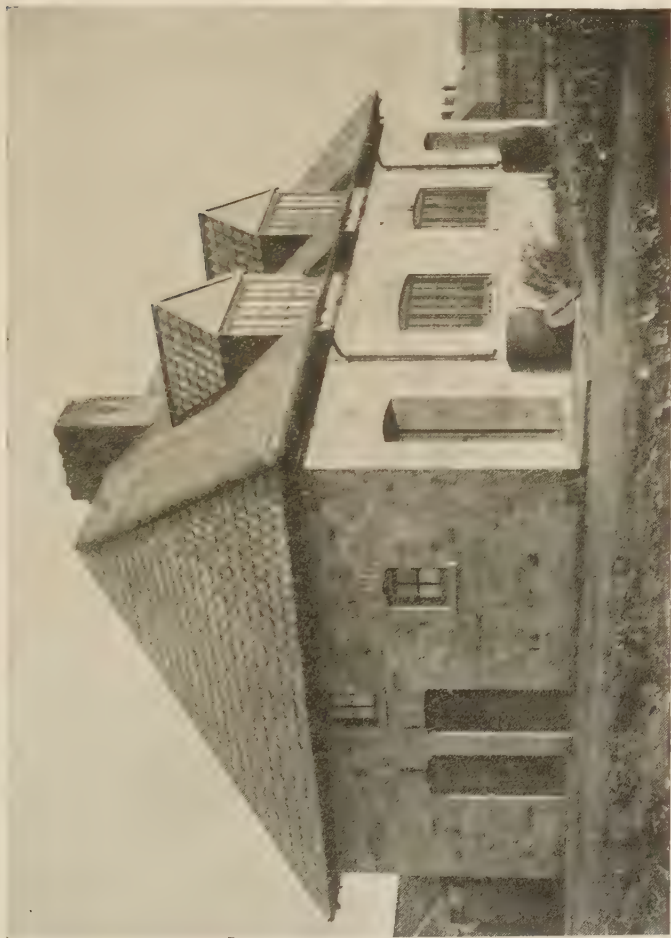
The following note on the cottages by Mr. G. G. Rea is of interest :—



*Holland W. Hobbs*

“The cottages are very comfortable and much liked by their tenants. In the Competition particulars Mr. Lawson estimated that the pair would cost £440, but to meet the North Country desire for a large kitchen-living-room each cottage was extended 2 ft. in frontage length, and the

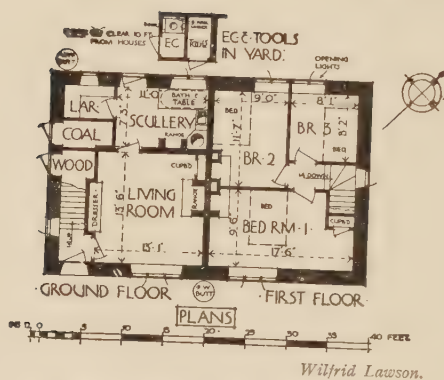
tenders actually worked out at just £500. This addition allowed the bedrooms to be slightly larger, and also, I venture to think, somewhat improved the appearance of the cottages. Work was about to be commenced and a considerable portion of the timber was on the site when war broke out. Like so many other people at that time, Major Mitchell decided to postpone building operations in the hope of an early



Wilfrid Lawson.

53.—NORTHUMBRLAND TYPE.

Peace, but in 1916 it was found that two additional cottages were required on the estate and the erection of these cottages was proceeded with. In spite of the timber in hand, which had been obtained at pre-war prices, the new tenders showed an advance of  $37\frac{1}{2}$  per cent. upon the 1914 figures. If the work had to be carried out now, the increase would be far in excess of this amount."



54.—NORTHUMBERLAND TYPE. ORIGINAL PLAN.

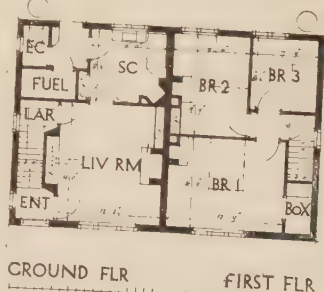
They are, at all events, better than the feverish congeries of broken-up architectural features which do duty for architectural design in some of our garden suburbs. Mr. C. W. Eaton's pair of cottages (Fig. 56) with its single chimney-stack, bandings of projecting plaster which mark the sills of the windows, and the unbroken roof with broad eaves, may not be very amusing elements in design, but they represent a simplicity which is very proper in Cumberland. The plan is straightforward (Fig. 55) and of the same type as many already shown in this chapter.

The use of slates, as is traditional in Cumberland, with their good resistance to driving rain, enables the roof to be of low pitch, does away with the need of dormers which break up the internal shapeliness of bedrooms, and prevents the waste of cubic space inevitable in high-pitched roofs.

No record of this two-room deep plan would be complete without reference to its use, now long ago, in a scheme which will take an honourable place in the history of English housing.

We are entitled to expect of the cottages at Bournville, one of the earliest places to be laid out on a generous scheme of village-planning, that they shall be attractive, and no less can be said of the two pairs

It has become a fashion to sneer at a cottage which can be described as a brick box with a slate lid, but the gibe only holds good of bad boxes and bad lids. There is no reason, in a district that has no traditions of the prettier sort, like Cotswold gables or Kent weather-boarding, why well proportioned boxes with lids of good colour and texture should not be satisfying to the eye.



C. W. Eaton.  
55.—CUMBERLAND TYPE.



56.—CUMBERLAND TYPE.

C. W. Eaton.

designed by Mr. Alexander Harvey, illustrated (Figs. 57 and 58) with the plan common to both. These contain 22,000 cubic feet, and at 5*d.* a cubic foot cost £230 per cottage many



57.—PAIRS OF BOURNVILLE COTTAGES.

Alexander Harvey.

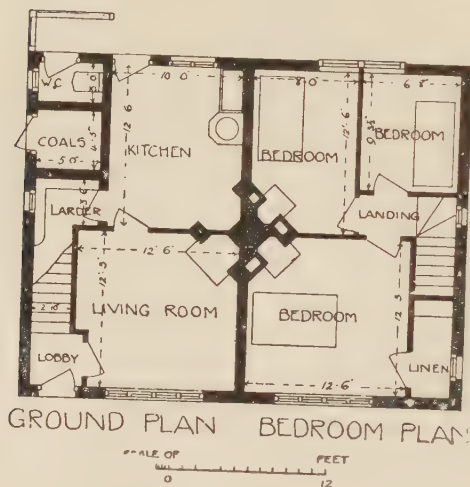
years before the war. Great stress is laid, and wisely, on the needlessness of ornament on such cottages. The Bournville cottages are free from it, but in the nearer pair the sweep of

the tiling over the upper windows and the stepping of the chimney give, practically without extra expense, just that touch of character which marks them as architecture when compared with sheer utilitarianism. In the further pair variety has been achieved by carrying the dormers higher and gabling them, and by putting bays to the front windows.

Turning now to the extended cottage plan, one-room deep,

a very good example is provided by the Suffolk type (Figs. 59 and 60) for which a first prize in the *Country Life* 1914 Competition was awarded to Mr. C. J. Kay, the cottages being built at Campsea Ashe by the Right Hon. James W. Lowther, Speaker of the House of Commons.

Mr. Kay's original estimate was £350 for the pair, but when tenders were invited they varied between £525 and £414.



58.—PLANS OF BOURNVILLE COTTAGES.

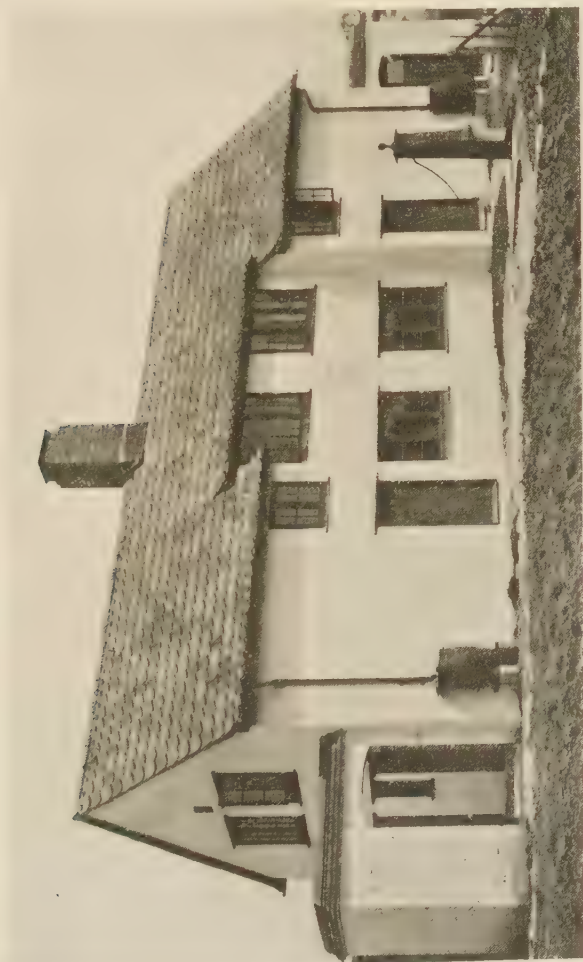
Certain alterations were made in the specification which reduced the tender to £382 10s., and some slight variations were made in the original designs, e.g., the small buildings attached to either cottage, originally intended for earth closets, were thought to be in too close proximity to the cottages, and were consequently converted into outhouses for the storage of garden tools, vegetables, etc.; detached buildings at the back were provided instead, and the provisions for cesspool and drainage were eliminated. The cost worked out as follows:

	£	s.	d.
Paid to the contractors	379	19	6
Sinking and lining a well	35	19	0
Pump and decorated oak case	18	5	0
Chestnut fencing, gates and quickthorn fence	15	2	5
Screens to the earth closets	0	6	8
Architect's fee	16	10	0

The plan is rather unusual, in that the staircase rises in the



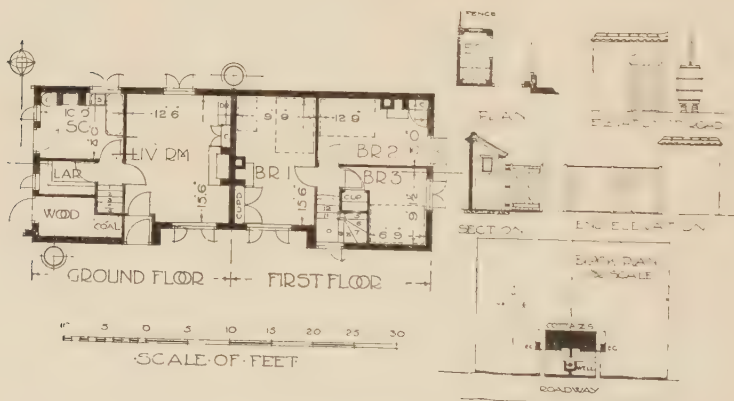
middle of the cottage from a little lobby which connects the living-room, scullery and larder. This arrangement has the objection that there are two doors between the living-room and scullery, but there is the corresponding advantage that the

*C. J. Kay.*

59.—THE SPEAKER'S SUFFOLK COTTAGES.

living-room has only two doors (one from the outer lobby and one from this internal lobby), and its allowance of 194 square feet is all unimpeded space in consequence. It is, perhaps, the most comfortable living-room in any of the cottages illustrated

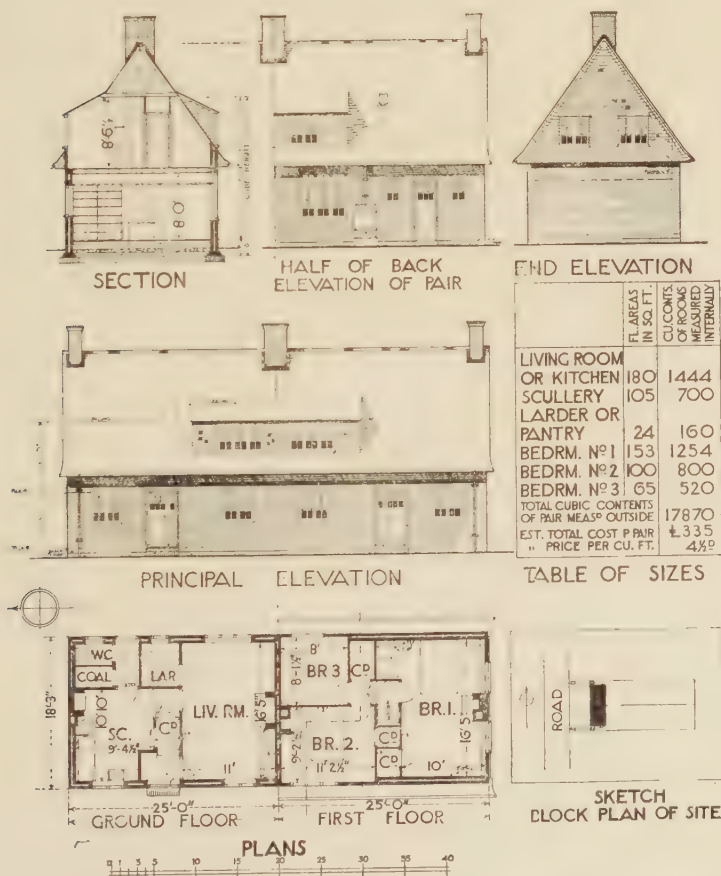
in this chapter, and is lighted both from the north and the south. The scullery is, in part, a passage-room. This is a good point, in so far as it prevents its being used as a room for meals, but, it is fair to add that where a scullery has a bath in it, the fact that it is a passage-room is an inconvenience. The bedrooms upstairs are comfortable and well provided with cupboards. The simple roof treatment without dormers is thoroughly typical of Suffolk and looks very well with the plain whitewashed walls. The cottages are very warm because each has only two windows to the north, all the rest of them facing south, east and west. For all its simplicity, this design shows considerable skill, and the break-back of the middle part of the south front not only much simplifies fenestration by doing away with dormers, but gives a touch of interest to the modelling of the cottage.



60.—PLANS OF THE SPEAKER'S COTTAGES.

Somewhat similar is the pair built for the Earl of Lytton at Knebworth, as the first prize design for Hertfordshire, to the plans of Messrs. A. and J. Soutar (Figs. 61 and 62). Their conception of a Hertfordshire type was thoroughly simple and effective. There are simple sloping dormers on both fronts, and ample window space in the tile-hung gable ends. Many architects waste money by providing dormer windows in the roofs when they have designed blank gable ends which it would be much cheaper to pierce with plain windows, as in this case. Messrs. Soutar adopted what may be called the "through" principle for their living-room plan, lighting it both from the east and the west, and put the scullery at the end. The position of the scullery sink is not ideal

with respect to the living room, and the scullery itself has a floor of rather larger area than necessary. Schedule I. provides for 80 square feet, whereas Messrs. Soutar gave 105 square feet. The total area of the ground floor rooms could not have been less to allow the three bedrooms upstairs, but it would have been better if more space had been given to the living-room and



61.—PLANS AND ELEVATIONS OF THE HERTS PAIR.

less to the scullery. The bedroom plan is particularly admirable by reason of the provision of a large cupboard in each bedroom. There are three chimney stacks to the pair of cottages, so placed as to allow the provision of a fireplace in the third bedroom, if

it were desired. Particular attention may be drawn to the convenient placing of the cot in the largest bedroom.

A letter from Lord Lytton, from which I quote, shows how well the cottage worked out.



62.—THE EARL OF LYTTON'S "COUNTRY LIFE" COTTAGES. *A. and J. Soutar.*

"The architects' original estimate for the pair was £335, representing a price of  $4\frac{1}{2}d.$  per cubic foot, but this expressly excluded gas and water supply. The total amount paid to the contractors was £383 5s., made up as follows :

Estimated cost . . . . .	£	s.	d.
Extra cost of carting owing to increased distance between site and railway station . . . . .	335	0	0
Extra cost of excavating, filling under floors, etc., and extra brickwork in walls . . . . .	4	5	0
Extra cost of laying gas services (8 points to each cottage) . . . . .	10	0	0
Extra cost of laying water services . . . . .	8	0	0
" " Cesspool . . . . .	8	10	0
" " Tar paving, with wood edging, etc. . . . .	10	0	0
" " Paths and fencing . . . . .	2	5	0
	5	5	0
	<hr/>		
	£383	5	0

The first and second extra items were occasioned by my building the cottages on a more troublesome site than that described in the conditions of the competition ; instead of being level (as was the original site) the ground fell considerably, and its greater distance from the railway station



Sydney Barnsley.

03.—AT PAINSWICK : A PAIR RIGHT-ANGLED ON PLAN.

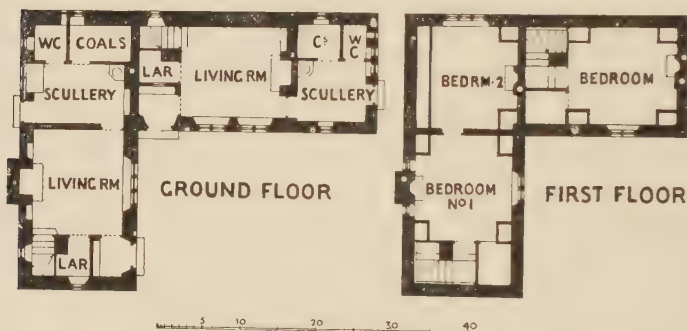
involved greater cost of haulage. For practical purposes, therefore, it is fair to say that the architects completed their work within the limits of their estimate, and the photograph shows that the cottages are attractive in their simplicity."

A pleasant variation in the planning of five-roomed cottages,



albeit it involves more cost, is shown in Figs. 63 and 64 which illustrate a pair of Cotswold cottages for the Gyde Charity at Painswick. The two are of the extended type but are built to form a right angle on plan.

Mr. Sydney H. Barnsley is a master of the building traditions of the district (pictures of other cottages in the group are given in Chapter IV) and knows perfectly how to handle the local cream-white colite freestone for the walls and the stone tiles from Stow-on-the-Wold for the roof. I quote Mr. St. Clair Baddeley, who says of these delightful little almshouses :



*Sydney Barnsley.*

64.—PLANS OF PAIR OF PAINSWICK COTTAGES.

"It may be averred with some certainty that had the Trustees for this Gyde Charity agreed to expend its moneys in this manner but twenty years ago (as they well might have done) we should have seen arise a red and yellow brick, blue slated, vermilion ridged horror perched upon some other beautiful site, to be resembled to nothing so appropriately as to the animal of which at the Zoological Gardens Jerrold said to Lamb : "That gentleman looks to me as if he had been sitting on a rainbow." In fact, the latest specimen in this insulting style has been stuck down only seven years ago beside the high road between Painswick and Stroud, face to face with a picturesque old inn, happily to the great distaste of the entire neighbourhood.

The fundamental advantages of these new Cotswold houses are that in addition to a traditional beauty of line, colour and mouldings, and to the views commanded, all their windows *do* open, and they are supplied with excellent water and a first-rate modern drainage; while on their north and east sides the windows have been economized as much as reasonably might be done. The delicate curve in the stone door-heads and drip-stones sufficiently recalls their Tudor derivation.

These cottages cost, before the war, £500 the pair, exclusive of laying out of garden, boundary wall, drainage, etc. It is devoutly to be desired that those responsible for the upkeep will prevent by judicious regulations the addition of unsightly chimney cowl or tin outhouses and pig-sties."

I do not like a staircase to rise from the living-room except as a measure of severe economy, which did not rule here, but

should have preferred the open porch fitted with an outer door, and the plan re-arranged so that the stair could have risen from the lobby so formed. It is, however, a matter of taste, and followers of tradition can claim much support for the plan Mr. Barnsley has adopted.

Mr. A. H. Clough has rung another change on this general type by putting the living-rooms, instead of the sculleries, of the pair to the outside, in the example shown in Figs. 65 and 66.

He has provided the third bedroom on the ground floor, a doubtful feature but almost inevitable where, as in this case, the mansard roof reduces the floor area upstairs in a pair already cut down to the minimum. But the least satisfactory point in the plan is that the living room fireplace comes between the doors to the downstairs bedroom and scullery. The external



A. H. Clough.

65.—PLANS OF PAIR.



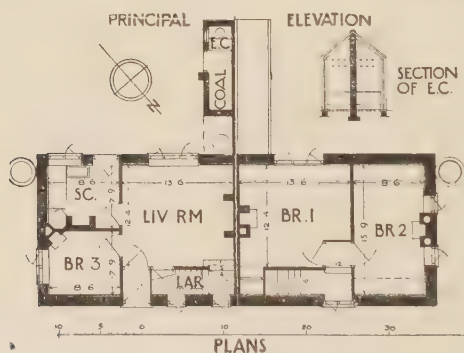
A. H. Clough.

66.—PAIR OF FIVE-ROOMED COTTAGES.

appearance of the pair is very good. Their cost before the war was £300.

Still another variation of this general type, designed with the minimum accommodation of Schedule II. (see page 19) is shown in Figs. 67 and 68 by plan and photographs of a model, but

unhappily, owing to the war, not yet built. Designed by Messrs. Cocker and Hill for a Somersetshire type the wall material to be used was to have been a cream-coloured mountain limestone. With regard to the roof, Sir Richard Paget, who had intended to build this pair, especially desired the Assessors of the *Country Life* Competition to give careful consideration to any designs which might be submitted, showing a flat roof. He felt that aesthetic considerations should not prevail against the demands of utility if modern constructional methods indicated that a flat roof would give advantages either in better accommodation or in decreased cost. There were sixty competitors for this type, but only two of them tried the flat roof, and in neither case was the result at all satisfactory or worthy of much consideration. Where large buildings are concerned, and the cost permits of a concrete roof with an upper surface of asphalt to ensure weather-tightness, a flat roof often presents great advantages. A good many experiments have been made with



Cocker and Hill.

67.—SOMERSETSHIRE TYPE.

flat roofs for small industrial dwellings, but so far the results have been clearly unsatisfactory, and no flat roof design submitted in this competition, threw any fresh light on the subject. Messrs. Cocker and Hill's design shows a pitched roof of Bridgewater double Roman tiles (a variety of pantiles), and the result is certainly very satisfactory. In order

to keep the cost as low as possible Messrs. Cocker and Hill put the third bedroom on the ground floor, with its door opening from the living-room. It is a matter for argument as to whether the entrance to it should not have been from the lobby, instead of from the living-room, but it is to be borne in mind that this would prejudice the arrangement of the furniture, and especially of the bed. The scullery is very convenient in respect to the living-room, and the larder opens from the latter and has a north light. The staircase also rises from the living-room. The two bedrooms upstairs are well arranged. It seems possible that with such a small amount of wall building these cottages might have been built

before the war for  $4\frac{1}{2}l.$  a cubic ft., which, with the addition of the E.C. and coal-cellar, would have meant a total cost of  $\pounds 320$ . The elevations realize the cottage character. Many architects seem to think it necessary to provide all manner of trivial little architectural features which fill no essential need



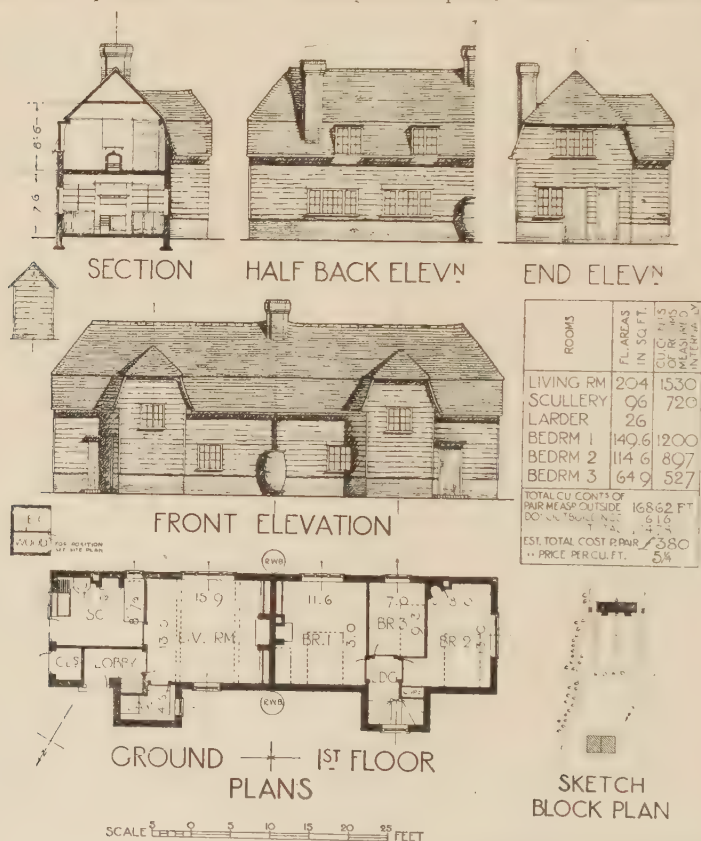
*Cocker and Hill.*

68.—SOMERSETSHIRE TYPE.

and involve extra cost. Messrs. Cocker and Hill dealt in a straightforward fashion with the problem set them.

Very interesting as another variant of the extended plan with through lighting for the living-room is Messrs. Harvey and Wicks' design for a pair of typical Kent cottages, shown in Fig. 70 by a photograph of a model and in Fig. 69 by scale drawings. The

cottages were to be of brick with elm weather boarding, and have an added interest by reason of projections on the north side which provide space for larder and stairs. The plan provides a very comfortable living-room with scullery and larder opening from it, and with their doors immediately adjoining the entrance door from the lobby. This means that the living-room has the greatest possible area of unimpeded space, none of which is

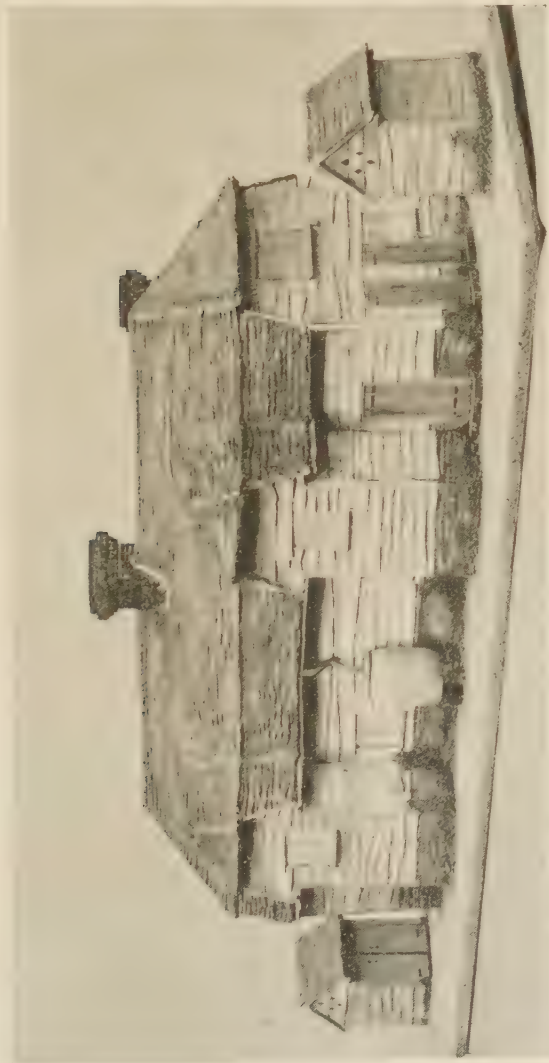


Alex. W. Harvey and H. Graham Wicks.  
69.—KENT TYPE.

prejudiced by being used as a passage way. The scullery, on the other hand, is enough of a passage way to prevent it being used as a living room. The coals are provided for in a space immediately adjoining the scullery, and the E.C. and wood shed are entirely detached and placed to the side of the main block. The bedrooms are of good size and conveniently shaped. Two



of them have southern aspects, and the third faces east or west. Owing to the employment of a mansard roof the walls are carried up only to the sill level of the bedroom windows.



*Alex W. Harvey and H. Graham Wicks.*

70.—PHOTOGRAPH OF A MODEL OF THE KENT TYPE.

The pair of five-room cottages in Sussex (Figs. 71 to 73), are interesting for two reasons. They are newly built, but of

*Jarvis & Richards.*

71.—PAIR OF SUSSEX COTTAGES.

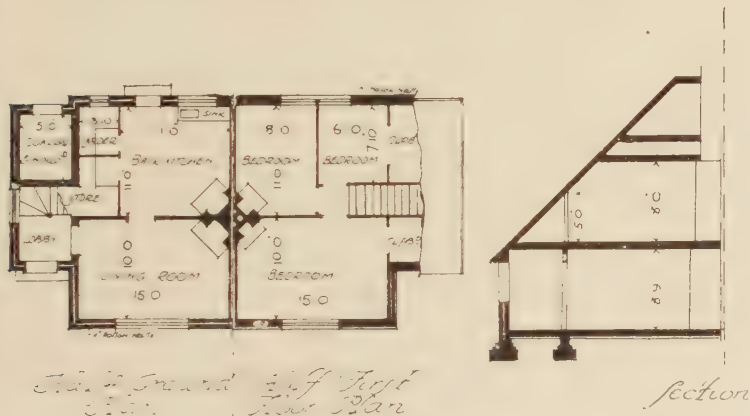


72.—NEWLY BUILT OF OLD MATERIALS.

old bricks and tiles from a pair so dilapidated that they had to come down, and this prevented their ever having the look of rawness inevitable for a time with new materials.

Secondly, their plan provides for a different way of living than is generally now liked by the cottager.

Instead of having a working scullery of, say, 80 ft. super and a kitchen living-room of 180 feet, they provide a back kitchen,



Jarvis and Richards.

73.—PLANS OF SUSSEX COTTAGES.

which would probably be used as the ordinary living-room, of 121 feet super, and a parlour living-room of 150 ft. super. It would be foolish to dogmatize on this question, but I believe the weight of evidence is against this method of apportioning the available space. The contract price for the pair before the war was £365.

## CHAPTER VI

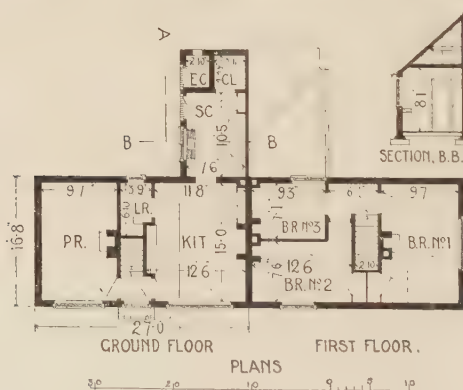
## PAIRS OF SIX-ROOMED COTTAGES

TWO YORKSHIRE TYPES—A PAIR BY SIR E. LUTYENS WITH LIBERAL ACCOMMODATION—THATCHED PAIRS IN DORSET—BRICK AND FLINT IN NORFOLK—BROAD AND NARROW FRONTAGES

THE addition of a parlour to the kitchen, scullery and three bedrooms of an ordinary five-roomed cottage gives a far larger choice in the possible disposition of the rooms and enables the three bedrooms to be placed on the upper floor without difficulty.

Among the *Country Life* 1914 Competition types was one for the North Riding of Yorkshire, built by Sir Hugh Bell, Bart.,

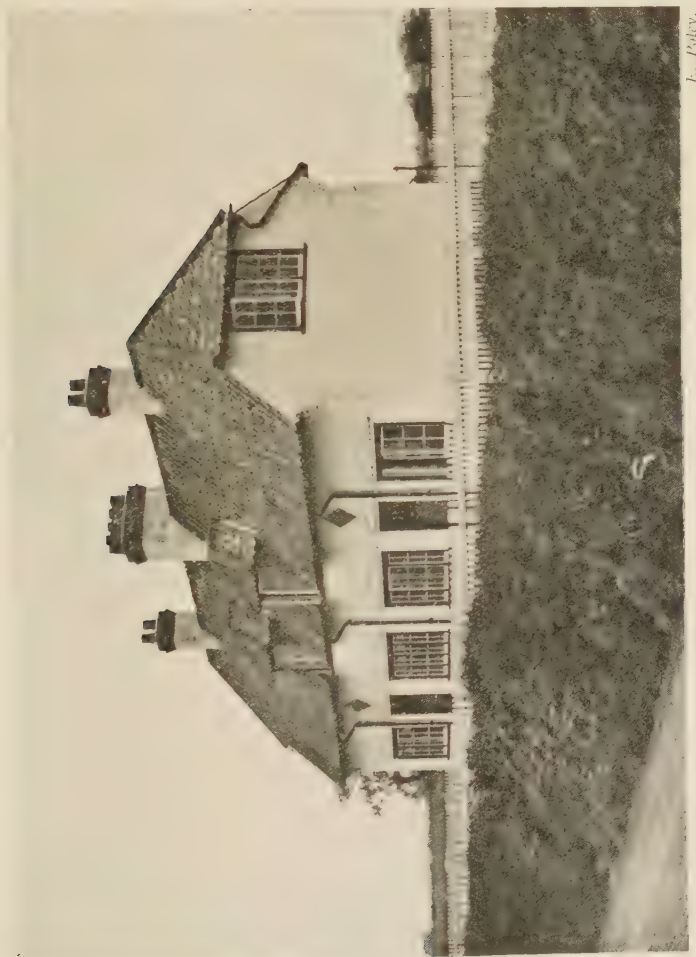
at Ingleby Arncliffe, to the prize design submitted by Mr. E. Poley as likely to cost £400 the pair. Following Yorkshire custom the scullery was to be in a back addition. The plan is of the extended type, but with the stairs separating the parlour from the kitchen, and the parlour is entered through the front lobby, a good and practical arrangement. The kitchen is



74.—YORKSHIRE NORTH RIDING TYPE:  
AS ORIGINALLY PLANNED.

a thoroughly liveable room, and the larder and scullery open from it. The E.C. is well placed at the far end of the back addition, with the coal cellar adjoining. The bedroom plan is simple and convenient. The external treatment, with the ends half hipped and thus allowing the bedroom window to be in the wall

instead of being in a dormer, is well conceived, and the proportions of the front with its two hipped dormers are satisfactory.



L. Policy.

75.—SIR HUGH BELL'S COTTAGES: NORTH RIDING TYPE.

The owner of cottages has a good right to be heard on their merits, so I quote Sir Hugh, writing in July 1918, as follows:

"I am sure it will be agreed that the cottages are charming in appearance, and realize the North Country tradition of building. They are certainly all that can be desired in comfort of planning. Their cost has not been so satisfactory, but for that I am mainly to blame. The compe-



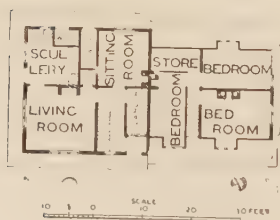
tition conditions provided that the size of the rooms should be in accordance with Schedule I, with the addition of a parlour 144 ft. (square). To these Mr. Poley strictly adhered, with the result that his design showed a total content, for the two cottages, of 20,901 cubic feet. At  $4\frac{1}{2}d.$  a cubic foot this represented a total cost of £392 for the pair, exclusive of water supply, fencing and architect's fees. For the tenants whom I had in mind, however, I thought it better to enlarge the rooms and to add various amenities of equipment, etc., not ordinarily found in labourers' cottages and not essential to decent living. The cottages, therefore, as re-designed and built, have a cubic content of 27,082, a considerable advance on the original scheme. The cost is made up as follows:

	£	s.	d.
Main fabric of cottages, including fencing, water supply and extras occasioned by increased war prices . . . . .	594	3	2
Extra cost of various amenities referred to above . . . . .	67	4	7
Architect's fees . . . . .	33	1	5
Bills of quantities . . . . .	13	4	6
	£707	13	8

The total looks large, but if I had not indulged in the extra amenities the cost of the main fabric at £594 3s. 2d. represents no more than  $5\frac{1}{4}d.$  a cubic foot. This is certainly reasonable in view of war prices, and goes to prove the contention which inspired the competition, viz., that the pursuit of architectural decency does not involve unreasonable expenditure."

Very similar to Mr. Poley's Yorkshire cottages in accommodation and plan, but with the back addition projecting less, is the design by Messrs. Cocker and Hill (Fig. 82). The rooms are to the sizes of Schedule I. (page 19) with parlours of 153 feet super. This, no doubt, is on the large side, but it is a usual size in good Yorkshire cottages. Parlours are used so little that it seems

unwise to devote to them more than about 120 square feet, which is the size recommended by the Tudor Walters Committee. It would be better where a landowner contemplates a total accommodation so ample as is provided in this design, to make the kitchen 200 square feet and the parlour 120. Messrs. Cocker and Hill's plan is thoroughly practical, and the E.C. is well placed. The elevations have a representative cottage character, but the little



MacD. Gill.

76.—DORSET PLAN WITH DORMERS.

porches, though useful, are hardly to be described as attractive.

In a new hamlet being built on a Dorset estate there are several pairs of six-roomed cottages built of concrete blocks and thatched (others at the same place are illustrated on pages 54-5).

In Figs. 76 to 78 are shown back and front and plan of a pair

in which the roof starts from the first floor level and the upper windows are dormers. Figs. 79 to 81 similarly show a pair in which the first floor windows are in the main wall, and there is thus provided a long attic store on the second floor, lighted by a window in the gable. It is interesting to note that the cost of the second pair was only £19 more than the first, so that the two cottages in the second pair got their attic store, and more comfortable first floor bedrooms, at the trivial extra of £9 10s. per cottage.

Another pair of cottages not dissimilar in plan from those shown in Fig. 82, but on a more modest scale, is shown in Figs. 83 and 84, from Mr. Clough's design. It does not seem good to have the chimneys on the end walls when they could



MacDonald Gill.

77.—CONCRETE AND THATCH: BACK OF DORMERED PAIR.

have been placed on the opposite inner walls of the parlours, as in Fig. 74. The pre-war cost was low, £380 the pair.

Just as Mr. Clough's cottages show the minimum of size for a given accommodation, so the design shown in Figs. 85 and 86 indicates what may be regarded as a reasonable maximum for a pair of labourer's cottages, such as is certain to be demanded by the new and more educated generation which it is the aim of the country to produce.

Designed by Sir Edwin Lutyens and Mr. Alban Scott as a type specially suitable for building in cob, chalk or *pisé*, it would look well in stone, concrete or brick. Sir Edwin's rough perspective (Fig. 86) would be misleading if it suggested sloping buttresses at the corners. The plan shows these to be simply boards on

end, and their purpose is to protect wall-fruit from side winds, an idea borrowed from Spain.

The number of rooms is six, with an upstairs bathroom, and the bathroom and w.c. on the first floor are likely before many

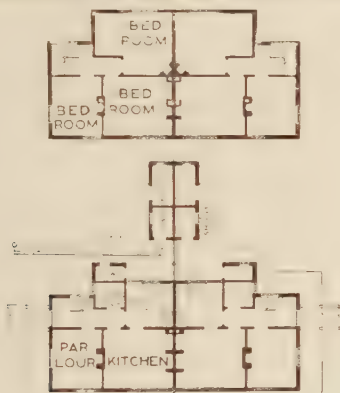


MacDonald Gill.

78.—DORMERED CONCRETE COTTAGES IN DORSET: FRONT VIEW

years to be regarded as a *sine qua non* in this kind of property, though the suggestion seems rather advanced now. Even the Women's Housing Committee recognize "that this is difficult owing to the expense involved and lack of space." The plan

shows a lavatory basin over the bath, a feature which is, as the same authority points out, "a great saving of labour to the house-



*Halsey Ricardo.*

79.—PAIR WITHOUT DORMERS.



*Halsey Ricardo.*

80.—DORSET CONCRETE COTTAGES, WITH SIDE ENTRANCES:  
FRONT VIEW.

wife." The floor areas provided in the plans published, net floor areas clear of all projections, are as follow:

<i>Ground Floor.</i>		<i>First Floor.</i>	
Parlour . . .	116 ft. super.	1st Bedroom	187 ft. super.
Living Room . .	205 " "	2nd " "	97 " "
Back Kitchen . .	85 " "	3rd " "	130 " "
Larder . . .	25 " "	Bath-room	49 " "
W.C. and Fuel . .	32 " "	W.C. . .	16 " "

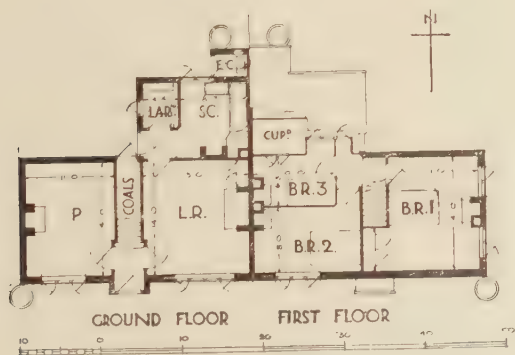
*Halsey Ricardo.*

81.—DORSET COTTAGES, WITH BACK ADDITION; BACK VIEW.

I support the view of the Tudor Walters Committee that a parlour should not be provided at the expense of the area of the kitchen, but it is worth while to record that every one does not



agree with this, and if a kitchen as small as 12 ft. by 12 feet is acceptable, Messrs. Harrison and Moore's plans (Fig. 87) which in other respects accord with Schedule I. show a practical scheme. The larder opens on to the front entrance lobby, whereas it

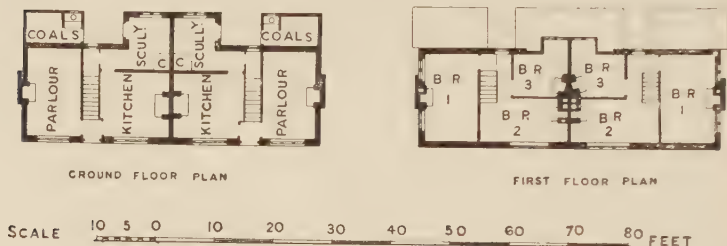


Cocker and Hill.

82.—PAIR OF SIX-ROOMED COTTAGES.

would perhaps have been better reached either from the kitchen or the scullery. The W.C. is well placed at the end of the cottage, with nothing over it, and this particular type of planning would also be good if an E.C. were used instead. The bedroom plan is good, but the staircase takes up rather too much room. It

is, however, to be remembered that with parlour cottages a rather higher standard of comfort and consequent spaciousness



A. H. Clough.

83. — PAIR OF SIX-ROOMED COTTAGES.

of planning is permissible, than with five-roomed dwellings.

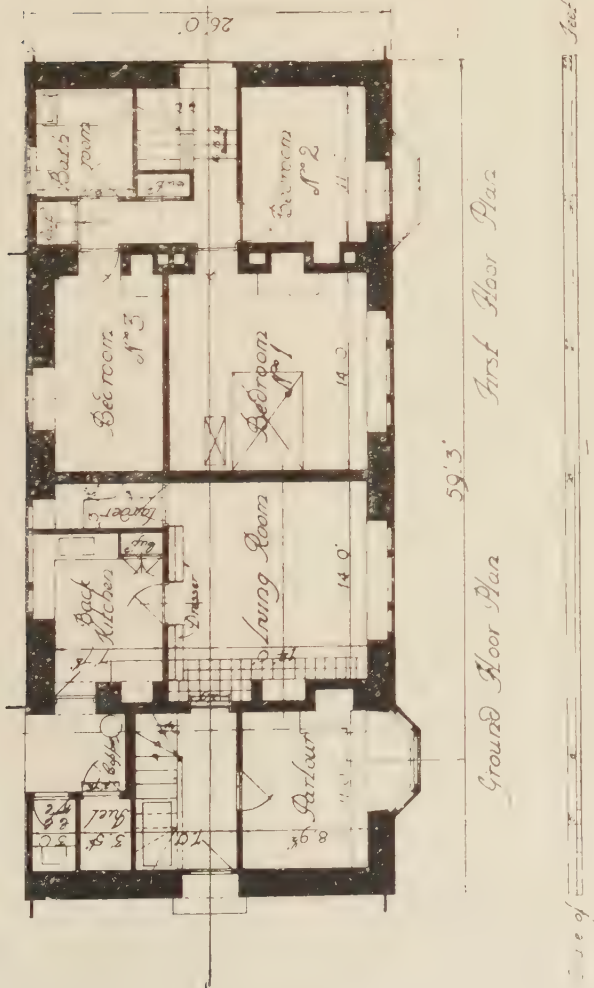
On the same lines as to relative sizes of parlour and kitchen,



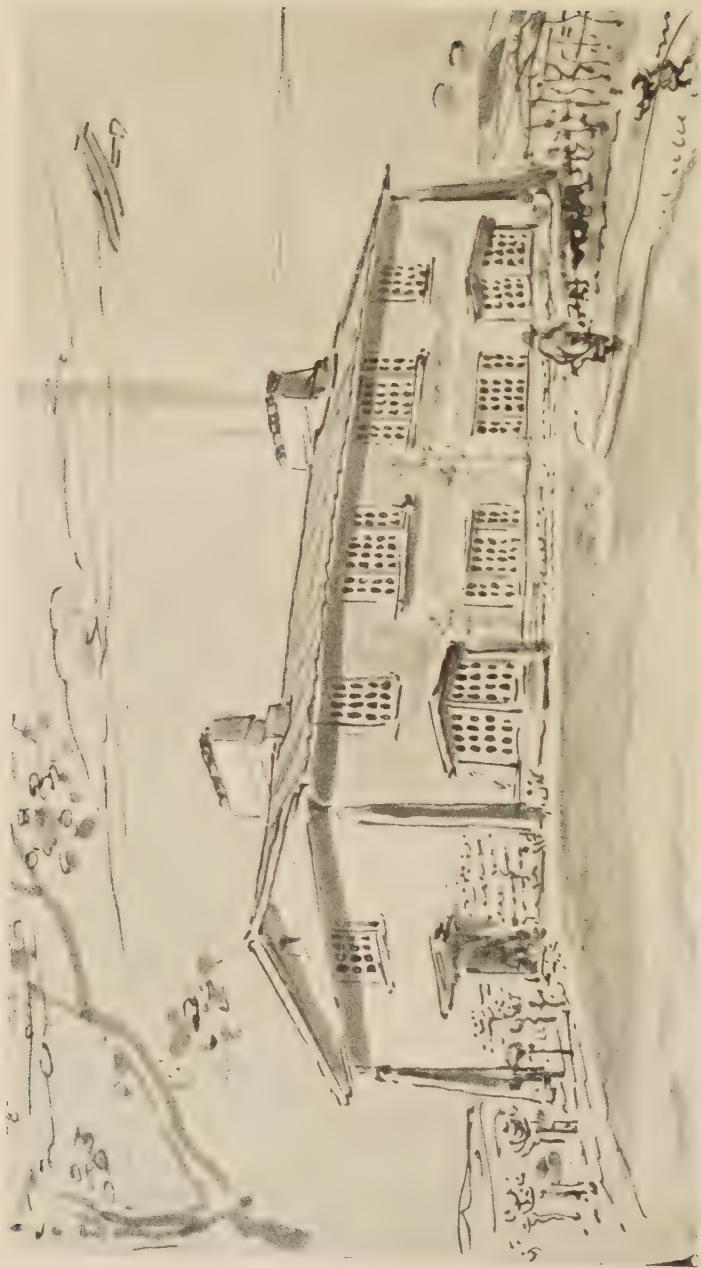
A. H. Clough.

84.—PAIR, EACH WITH SIX ROOMS.

Mr. I. T. Sifton designed a pair of parlour cottages in the *Country Life* Competition, which are shown in Figs. 88 and 89. The kitchen is 147 square feet and the parlour 120. The bedrooms are 147,



85.—PLANS AND SECTION OF PAIR OF SIX-ROOMED COTTAGES.  
 Sir Edwin Lutyens and Alban Scott.



86.—PAIR OF COTTAGES DESIGNED BY SIR EDWIN LUTYENS AND MR. ALBAN SCOTT AS A TYPE SUITABLE FOR BUILDING IN COB OR PISÉ.



SECTION

HALF BACK ELEVATION

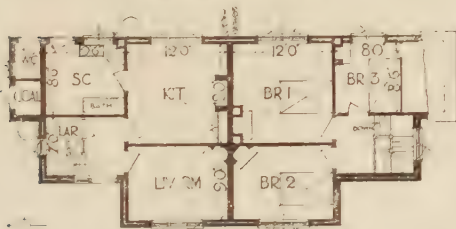
END ELEVATION



PRINCIPAL ELEVATION

	FL AREAS IN SQ. FT.	CU. CONTS. OF ROOMS INTERNALLY
KITCHEN	144	1,152
LIVING RM	108	864
SCULLERY	80	640
LARDER	18	
BED RM 1	144	1,242
BED RM 2	108	912
BED RM 3	68	528
TOTAL CUBIC CONTENTS		20,000
MEAS'D OUTSIDE		23,750
EST. TOTAL COST P. PAIR		49
" PRICE PER CU. FT.		

TABLE OF SIZES



GROUND FLOOR

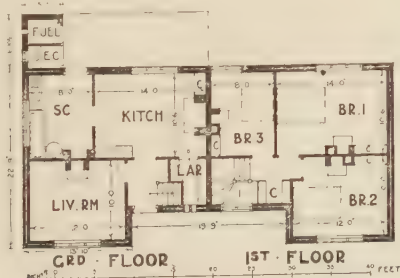
FIRST FLOOR

PLANS

BLOCK PLAN OF SITE

*Harrison and Moore.*

87.—DESIGN FOR SIX-ROOMED COTTAGES WITH SMALL KITCHEN,



GRD. FLOOR

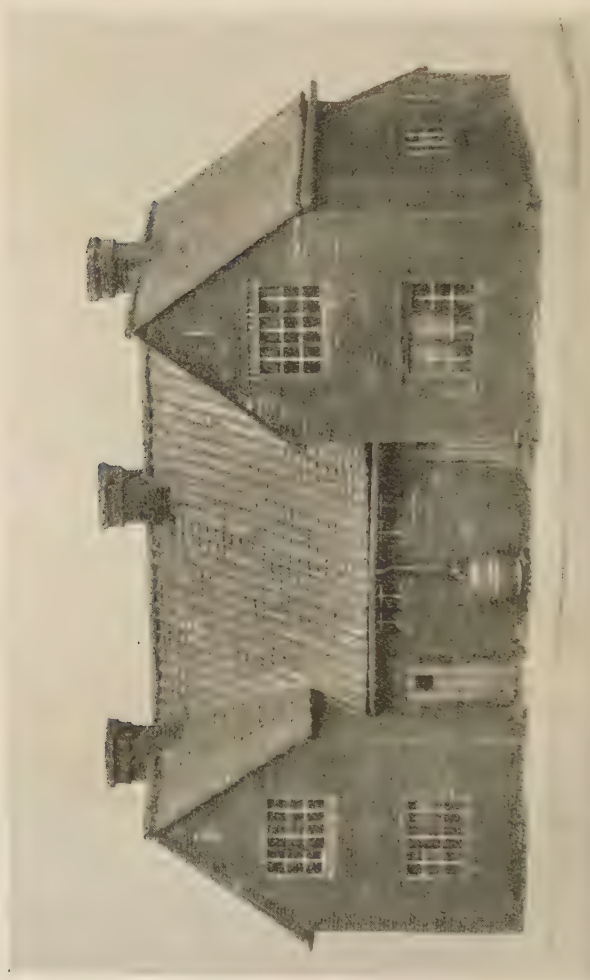
1ST. FLOOR

PLANS

83.—MR. SIFTON'S PLAN.



116 and 84. Fig 89 shows a simple brick treatment for Buckinghamshire and Mr. Sifton has built this design at East Runton, Norfolk, in the local brick and flint, with characteristic over-sailing gables. A good point in this plan (Fig. 88), is that



*L. I. Sifton.*

89. — PAIR OF PARLOUR COTTAGES WITH SMALLER KITCHEN.

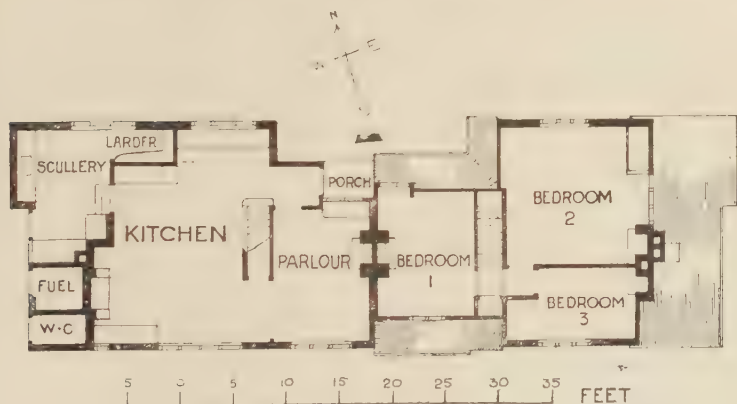
when the housewife is at work at the scullery sink she can see into the kitchen, and, in particular, has a direct view of the fireplace. This is a point to be borne steadily in view, and with good reason. Children are liable to accidents from playing

with the kitchen fire, and it is very necessary to watch them. Another good point is that the main window of the kitchen is in the long side of the room. In oblong rooms this is a more satisfactory arrangement than having the window in the short



*Baillie Scott.*

90.—A LONG FRONTED PAIR



*Baillie Scott.*

91.—PAIR OF SIX-ROOMED COTTAGES AT LETCHWORTH.

side of the room, and for the same reason oblong rooms are better than square. The bedroom plan is thoroughly good, and there is a minimum of unoccupied space in the roof.

Of a different sort, and more appropriate for the "week-ender" than the rural worker is the pair of cottages (Figs. 90

and 91) at Letchworth which are characteristic of their designer, Mr. Baillie Scott.

They are made picturesque by the wide sweep of roof, and the interiors are markedly pleasant (Fig. 92). The pre-war cost at a time of low building prices was £500 the pair, which removes them from the category of labourers' cottages.

As the cost of land for rural cottages is not usually a serious item in the total cost, the width of frontage taken up is a factor ordinarily determined by other considerations, *i.e.* as to whether



*Baillie Scott.*

92.—INTERIOR OF COTTAGE AT LETCHWORTH.

a two-room deep plan or an extended plan best suits the aspect or the builder's fancy. Sometimes, however, it is important to save frontage and then the plan needs to be contracted so that the cottage is deeper than its frontage, *e.g.*, a pair of brick cottages at Walton-on-the-Hill designed by Mr. P. Morley Horder (Figs. 93 and 94). The pre-war cost of the pair was £450, which worked out at  $4\frac{1}{2}d.$  a cubic foot. Each cottage has six rooms, including the scullery.

Although the chapter is devoted to six-roomed cottages and a warning has been given that there are already so many four-

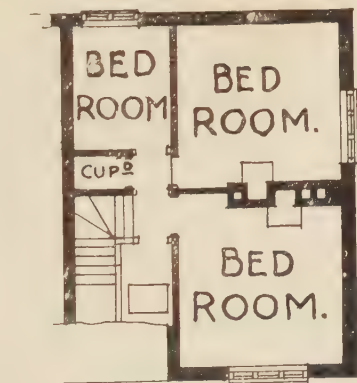


*P. Morley Horder.*

93.—PAIRS OF COTTAGES AT WALTON HEATH.



GROUND FLOOR

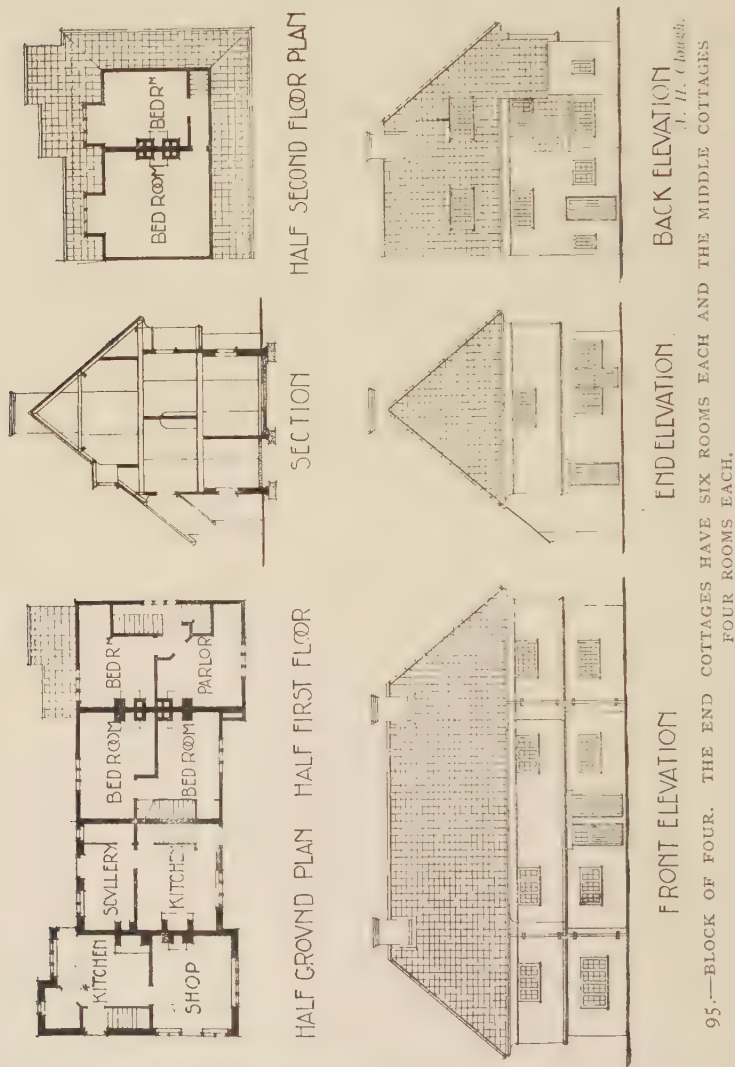


FIRST FLOOR

*P. Morley Horder.*

94.—PLAN OF NARROW FRONTED PAIR.

roomed that more are not needed, it will often happen in new districts that some must be built. They are such small units



that it is better to group them with five-roomed or six-roomed. Mr. A. H. Clough has followed the latter course in the block illustrated in Figs. 95 and 96. It will be noticed that in the





*A. H. Clough.*

96.—BLOCK OF FOUR AT BURLEY. TWO WITH SIX ROOMS, TWO WITH FOUR ROOMS. COST OF BLOCK £700.

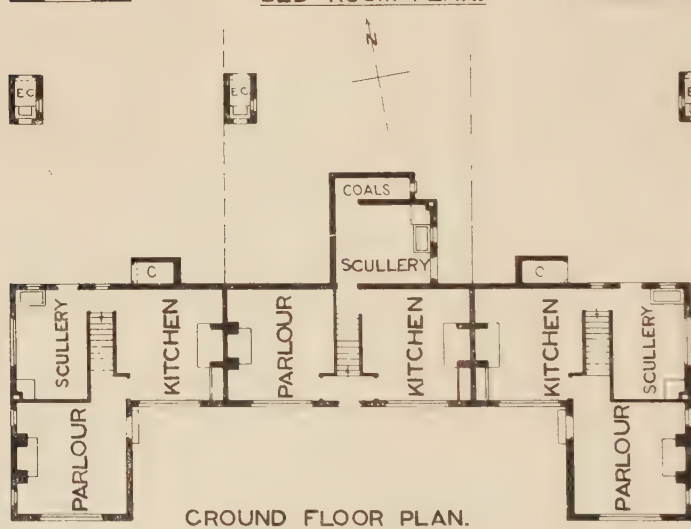
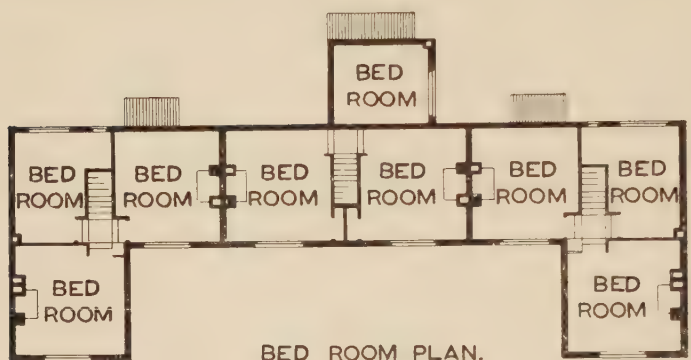
left hand six roomed cottage the space ordinarily given to the parlour is devoted to the purposes of a shop.

Figs. 97 and 98 show a group of three cottages built in York-



*W. T. Lipscomb.*

97 —GROUP OF THREE COTTAGES BUILT IN 1912.



0 10 20 30 40 50 FEET

W. T. Lipscomb.

98.—GROUP OF THREE COTTAGES.

shire by Major Lane-Fox, M.P., to the designs by Mr. W. T. Lipscomb.

The design is admirable in its simplicity and the walls are of brick roughcast.

## CHAPTER VII

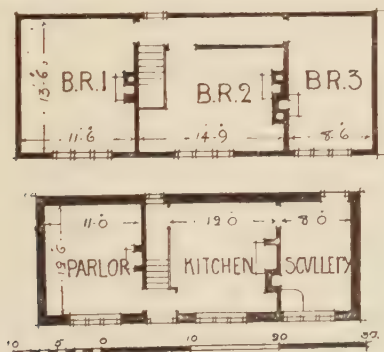
### THE SIX-ROOMED SINGLE COTTAGE

INEXPENSIVE TYPES BY MR. CLOUGH—SMALL HOLDINGS BUILDINGS—  
SUBURBAN TYPES AT GIDEA PARK

THIS category embraces types of widely different character, from the rural labourer's parlour cottage to the suburban or week-end cottage costing double as much.

It is for the small holder who does not want to be, or cannot conveniently be, grouped with a next door neighbour that this type is mainly needed, and for the small house in garden suburbs. Wherever building in pairs is practicable there is a marked saving in cost which puts the single cottage out of court.

Mr. A. H. Clough has built many small holders' single cottages.



99.—PLANS OF SINGLE COTTAGES (SEE FIGS. 100 AND 101).

Two types are now shown, one with a Mansard roof and the other with walls carried up higher and with an ordinary roof (Figs. 99 to 101). In both a central kitchen is provided on the ground floor, with parlour and scullery on either side. The front door opens on to a small lobby, with doors to kitchen and parlour, and there is an outer door to the scullery. Upstairs there are three rooms, all with fireplaces, and all opening from a passage.

The chalk cottage illustrated in Figs. 103 and 104 contains six rooms and shed. There were provided in connection with it a



*A. H. Clough.*

100.—SIX-ROOMED SINGLE COTTAGE WITH PLAIN HIPPED ROOF.

barn, cowhouse, stable and cart-shed, also shown on the plan. The other and similar cottage shown in Fig. 105 was built in



*A. H. Clough.*

101.—SIX-ROOMED SINGLE COTTAGE, WITH MANSARD ROOF.

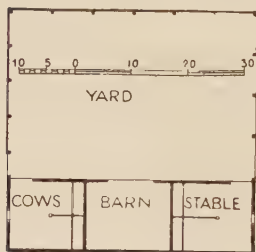
timber, steel-lathing and plaster. It is built on a similar plan, but is rather larger. In connection with it there was built the very interesting range of farm buildings, of which both photograph



102. — SMALL HOLDING BUILDINGS BUILT FOR THE COTTAGE SHOWN IN FIG. 105.  
THEIR PLAN IS GIVEN IN FIG. 106.



and plan are reproduced (Figs. 102 and 106). They provide accommodation for a small holder working on a comparatively large scale.



CARTS ETC

103.—CHALK COTTAGE  
IN FIG. 104.

The cottage with roof of Mansard type designed by Mr. Clough Williams-Ellis at Foxcombe Hill, near Oxford, (Figs. 107 and 108), was planned to fit a triangular site near the entrance gates. It was so disposed that the main house and its garden to the north-west should be overlooked as little as might be from the frequented windows of the cottage. This involved an irregularity of plan, which usually makes for additional cost; but no more than £265 was spent, which represents only a fraction over 4*d.* in cost per cubic foot. This economy was made possible by putting the bedrooms wholly in the roof, and the joists of the upper floor project under the eaves to form a dentil course to the gutter which does duty as an embryo cornice. With roof-rooms of this sort it is necessary to

guard against extremes of temperature; but as the tiles are



*A. H. Clough.*

104.—SMALL HOLDER'S COTTAGE, BUILT OF CHALK.



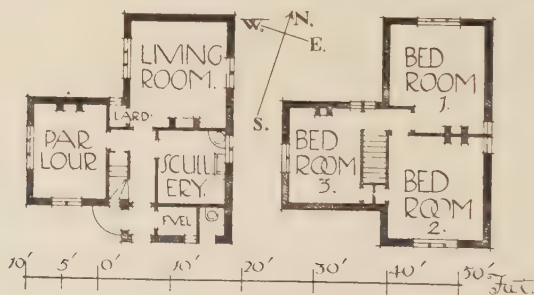
laid on felted boarding and an insulating air-gap is provided, they are comfortable in summer and winter.



*C. Williams-Ellis.*

107.—COTTAGE WITH MANSARD ROOF.

In Figs. 110 and 111 is shown a cottage at Burton Court, Herefordshire, built in 1908, of which Mr. Clough Williams-Ellis was



*C. Williams-Ellis.*

108.—AT FOXCOMBE HILL.

also the architect. The walls are 11 in. thick, and hollow, rendered with cement. The tiles are hand-made, and altogether the cottage

is of satisfactory appearance. It should be noticed that passages have been eliminated. On the ground floor the parlour can be approached only through the kitchen living-room, and on the first floor the south-east bedroom can be reached only through the principal bedroom. Although this arrangement looks retrograde, there is something to be said for it, as many cottagers

*C. Williams-Ellis.*

109.—AT FOXCOMBE HILL.

think it enables them to keep a sharp eye on the youngsters.

This book does not pretend to be a treatise on small holdings, but it may be well to touch on the matter of their subsidiary buildings and to refer to those designed by Mr. John Hotchkiss for the Staffordshire County Council. One type of plan and elevation designed for small holdings ranging from thirty to fifty acres is illustrated in Fig. 112. The pre-war cost of the



FIRST FLOOR PLAN



GROUND PLAN



C. Williams-Ellis.

110.—AT BURTON. COURT PLANS.

buildings only was £250; of drainage and roads, £30 to £40; of water supply £20 to £70; and fencing, about £20. These figures were rather high, as pre-war expenditure on small holdings went, but a county council could not afford to risk the capital value of buildings when it had to be responsible for the repayment of the loan that provides them. Councils needed to make sure that the buildings would last at least during the currency of the loan.

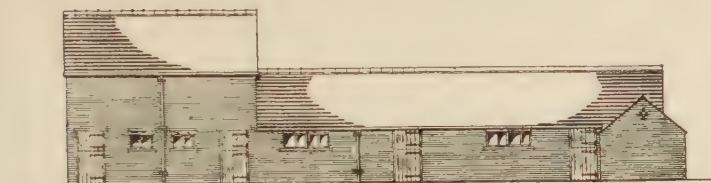
Another and smaller Staffordshire scheme of outbuildings is illustrated (by Fig. 113), and



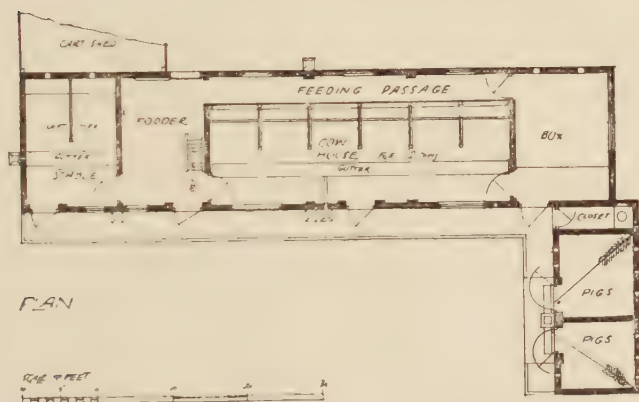
Clough Williams-Ellis.

111.—AT BURTON COURT, £240 COTTAGE.



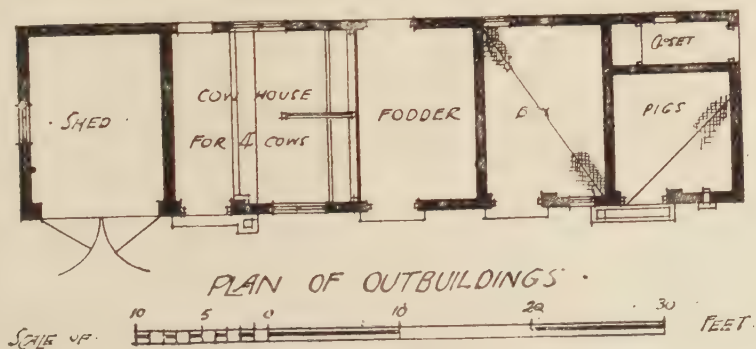


FRONT  
ELEVATION



John Hotchkiss.

II2.—STAFFORDSHIRE C.C. FARM BUILDINGS FOR 30-50-ACRE HOLDINGS.



14

John Hotchkiss.

II3.—ASTON HALL, STAFFS: FOR 13-ACRE HOLDING.

was erected at Aston Hall on a thirteen acre holding. The pre-war cost of the building, yards, fences, drains and water supply, was £157. In the dairy holdings of the Staffordshire County Council it was found that a complete homestead for from eight to twenty acres cost before the war from £300 to £450; for twenty-five to thirty-five acres, £500 to £650; and for forty to fifty acres, £700 to £800.



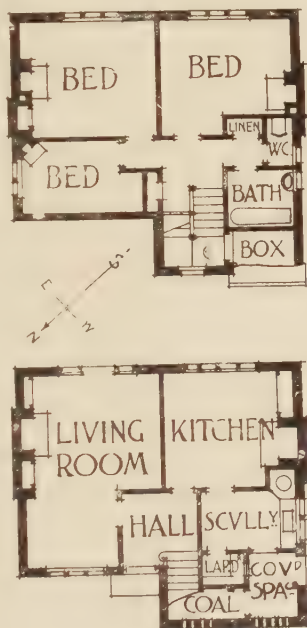
*C. M. Crickmer.*

114.—AT GIDEA PARK.

I now pass to a number of single cottages rather superior in accommodation and design to the six-roomed workman's cottage. They are of a type which before the war cost from £400 to £500. I will deal first with a group built two or three years before the war at Gidea Park, a garden suburb near Romford.

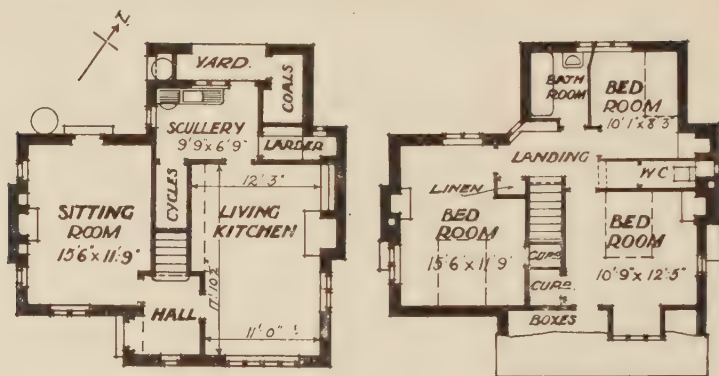
Some of them show the attempt to squeeze in two sitting-rooms in addition to the kitchen, while others show the designer frankly

accepting the kitchen as one living-room, with the provision, in addition, of a scullery and another sitting-room pure and simple. Mr. Crickmer's cottage (Figs. 114 and 115) is not only reasonable in plan, but distinctive in elevation. The living-room is large, covering about the same space as the kitchen and scullery together. There is a covered space by the side door which serves to hide the untidinesses which are more or less inevitable near the scullery and coal-house, and this is a distinctly good feature. A door leads from the living-room to the garden front, and the garden itself is made the more private by reason of the trades entrance being at the side. Upstairs there are three good bedrooms, a bathroom, box-room and linen-room. With regard to the exterior, considerable character is given by a tall gabled projection which lights the stairs. Whereas cooking is done in the kitchen of this cottage, and the living-room is the largest in the house, Mr. Welch contemplated in his cottage (Figs. 116 and 117) that the family would prefer the greatest space being devoted to what he calls on the plan the "living-kitchen," next which is an excellent scullery. Opening from the latter and set under the stairs is a very useful feature—a store for bicycles; while the sitting-room has windows on two sides and a glazed door to the garden. Upstairs there are three bedrooms. In connection with this it may be noted that in practically every cottage built at Gidea Park there has been provided in the bath-room a wash-basin with hot and cold tap. This is a very important thing in a cottage, because there is no reason why part at least of the family should not use the bathroom as a dressing-room, and so save the labour of filling separate jugs in the bedrooms. The outside of this cottage is simple and satisfactory, the brick walls having been lime-whited, without first receiving any coat of roughcast.



10 5 0 10 10 30 FT.  
G. M. Crickmer.

115.—PLAN.



• GROUND FLOOR •

• FIRST FLOOR •

116.—MR. H. A. WELCH'S COTTAGE.



117.—ENTRANCE FRONT.

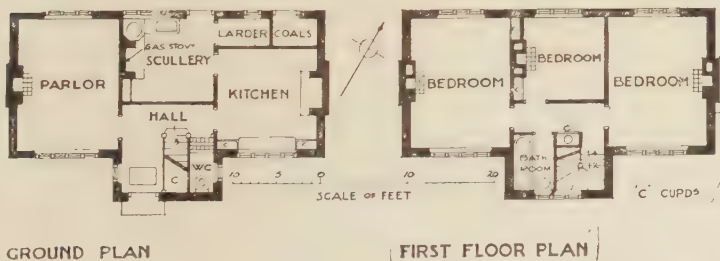
P. A. Welch.

Mr. Percy Houfton designed for Gidea Park a very simple and reasonable cottage of red brick banded with grey bricks



118.—ENTRANCE FRONT OF MR. HOUFTON'S COTTAGE.

and covered with dark hand-made tiles. The kitchen is used as a living-room, and there is a good working scullery. A feature

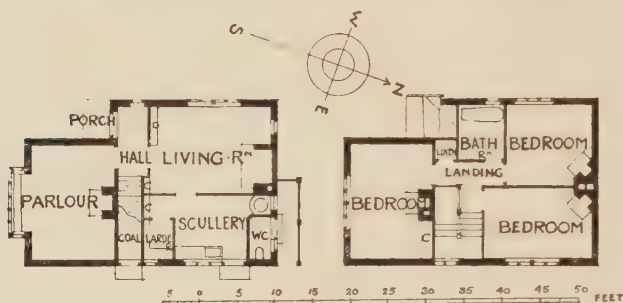


119.—PLANS.

has been made of cross lighting and ventilation in the parlour and two chief bedrooms. (Figs. 118 and 119.)



In Mr. Lionel Crane's cottage the planning is very practical, and the range is in the living-room instead of in the scullery.



120.—PLANS OF MR. CRANE'S COTTAGE.

The outside is treated quite simply in plain red brick and red tile. It is doubtful, however, whether it is wise, where only



121.—AT GIDEA PARK: ENTRANCE CORNER.

*Lionel Crane.*

one W.C. is provided, to have it with a door to the outside air. This arrangement is well enough when there is also an upstairs W.C., but without one, unsatisfactory, especially for an invalid.

Mr. A. P. Starkey's cottage (Figs. 122 to 125) is devised to give the maximum amount of living space on the ground floor. In some of the other cottages of this type the kitchen range has been put in



122.—PLANS OF MR. STARKEY'S COTTAGE.

one of the living-rooms but in this case it is fixed in the scullery, which thus becomes in practice a working kitchen. There is an ingle fireplace in the living-room with a seat at one end, and



*A. P. Starkey.*

123.—A LIVING-ROOM.

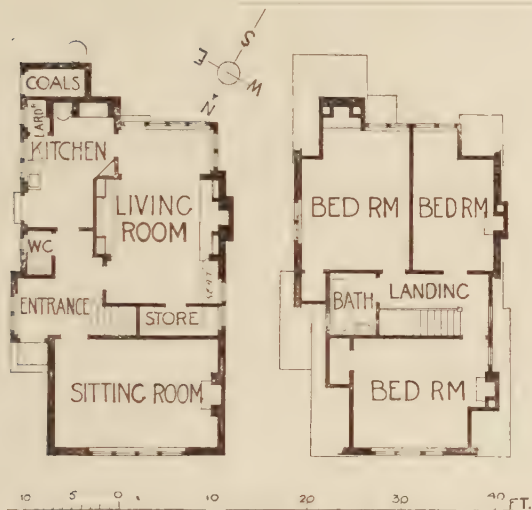
a recess to the left of it to take a specially designed dresser. A pleasant little verandah on the south side is reached from the parlour, and has a tool-shed opening from it. The doors between

*A. P. Starkey.*

124.—AT GIDEA PARK : GARDEN SIDE.

*A. P. Starkey.*

125.—FRONT TO THE ROAD.



126.—PLANS OF MR. MOORE'S COTTAGE.



A. H. Moore.

127.—THE ENTRANCE CORNER.

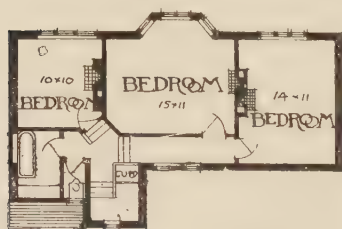
the living-room and parlour fold back, and thus enable the two to be thrown into one room on occasion. The general treatment of the ground floor is distinctly attractive, and exhibits



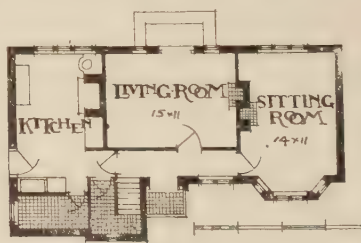
*Harold Falkner.*

128.—A COTTAGE IN HAMPSHIRE.

the influence of Mr. Baillie Scott. Perhaps, however, it is the exterior which is most unusual in its character. On the road front, which faces a little north of east (Fig. 125), there are no



FIRST FLOOR PLAN.



GROUND FLOOR PLAN

*Harold Falkner.*

129.—PLANS.

windows on the ground-floor level, a feature which adds considerably to the privacy of the house. This is an idea very commonly employed in Mahomedan countries; but there is no reason why it should not have its application on an English



roadside, where it is equally desirable that the passer-by should not pry into the occupations of the family. The building has a comparatively ripe air by reason of the employment of old tiles, while the stout proportions of the chimneys and the general simplicity of the grouping make it a very satisfactory little place. Mr. Arthur H. Moore has proceeded on more ordinary lines

*Norman Evill.*

130.—LIMESTONE COTTAGE NEAR CHEPSTOW.

in the design of his cottage, which has many good points. The staircase and the store at one end of the living-room cut the latter off from the sitting-room; and here again cooking has been banished to a small kitchen, which also serves the purposes of scullery. The three bedrooms upstairs are well planned. (Figs. 126 and 127.)

Practically in the same category as these Gidea Park cottages, but on more economical lines, is one designed by Mr. Harold Falkner, and built in Hampshire. It shows a good type of plan suitable for an average married couple of very limited means who keep a servant. It is worthy of attention as illustrating an ingenious and economical arrangement of rooms, especially on the bedroom floor. For people who pride themselves on the simple life, the plan could be further simplified by throwing the ground-floor passage into the living-room; but this would be at the cost of privacy. (Figs. 128 and 129.)

A steep, unbroken descent of old pantiles gives character to the cottage of local limestone near Chepstow (Fig. 130), designed by Mr. Norman Evill. The object here was, while not producing a habitation beyond the needs of a gardener, if it was required as such, to make it seductive as a sort of week-end cottage for one or two people, or a "holiday house" for children. The number of the rooms, therefore, is the same as in a workman's cottage, but the area is larger. It stands on a rocky bank sheltered from the north, but open to the sun and enjoying fine views. It is carefully adapted to its particular purpose, and special environment. It therefore gives a sense of belonging to its site, which should always be a fundamental aim in all rural planning. Simplicity and reticence are present, but the design is thought out, and just because the few details have been treated rightly and yet inconspicuously there is that restful completeness which to the man in the street seems so easy of attainment, but to the man at the drawing board so often a cause of struggle and not rarely unachieved.

## CHAPTER VIII

## THE EIGHT-ROOMED COTTAGE

EXAMPLES FROM GIDEA PARK—VARIOUS TYPES OF PLAN—NOTES ON  
SLATING—SOME WELSH EXAMPLES—USE OF OLD MATERIALS—  
ROCKYFIELD

THE circle of readers interested in the cottage which used to cost about £500 is wide, because it includes people of small means who want an inexpensive permanent home, and also those town-dwellers of larger income who dream of a week-end cottage in the country or by the sea. For £500 it used to be just possible, before the war, given reasonably cheap building materials, to provide two small sitting-rooms, four bedrooms, kitchen, scullery and offices—the eight-roomed cottage. A study of some of the more successful eight-roomed cottages at Gidea Park, should be helpful in establishing valid comparisons between varying types, because the group now illustrated all cost the same within a few pounds.

*Geoffry Lucas.*

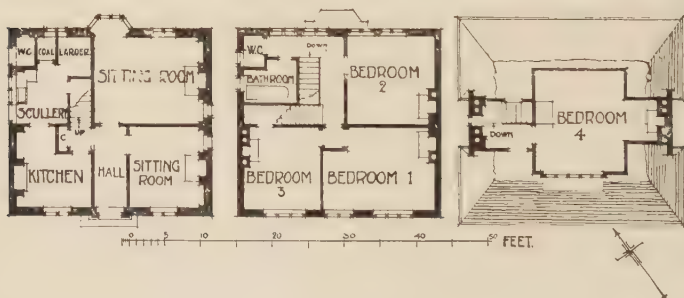
Mr. Geoffrey Lucas has been a particularly successful designer of cottages and small houses at the Letchworth Garden City,



*Geoffrey Lucas.*

132.—ENTRANCE FRONT.

at the Hampstead Garden Suburb and elsewhere, so the planning of the cottage shown in Figs. 131 to 133 may be taken as the result



133.—PLANS OF MR. GEOFFREY LUCAS'S COTTAGE.

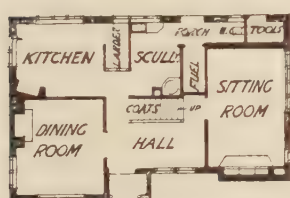
of accumulated experience. The walls are of simple whitewashed brick, and the roof of red tiles. The arrangement of the rooms is admirable in its simplicity, for the whole house is contained

within four square walls without any attached outbuildings: the little pavilions at the back are tool-shed and summer-house, which add much to the privacy of the garden by screening it

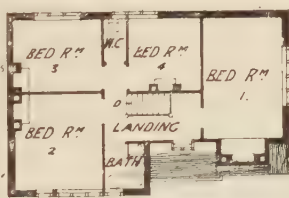


R. T. Longden.

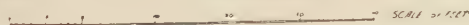
134.—AT GIDEA PARK.



GROUND PLAN.



CHAMBER PLAN.



135.—MR. R. T. LONGDEN'S PLANS.

from adjoining houses. We enter a small hall, from which there open the two sitting-rooms. The staircase is not only wide and easy-going, but screened from view of the front door, which is all to the good. The kitchen and scullery are spacious for the



size of the house, and compactly arranged. On the first floor are three good bedrooms, all big enough to take double beds, a bathroom with lavatory basin, and a large warmed linen cupboard.



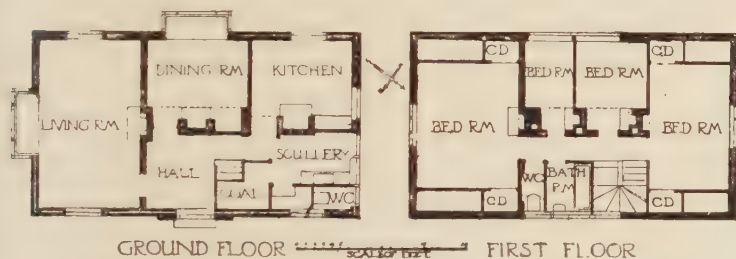
*Curtis Green.*

136.—SOUTH-WEST SIDE.

board. On the attic floor is a large bedroom with a fireplace and a roomy store for boxes.

The house designed by Mr. R. T. Longden (Figs. 134 and 135) shows his desire to give to the elevation those bold and simple characteristics which we associate with the

cottages of the seventeenth century. This has been successfully done without importing into the plan any of those haphazard quaintnesses which designers sometimes think are essential to this type of house. Through the porch we enter a hall, distinctly spacious for the size of the house; indeed, a captious critic might complain that a smaller hall would be as useful and allow more space in the sitting-rooms. The staircase is shielded from the door. The sitting-room is to the right of the hall, the dining-room and kitchen to the left. All four bedrooms are on the first floor, grouped round the central landing, and there is also adequate box storage. The general treatment of the rooms is made to accord with the external architecture by the use of open beams and rafters, and by the rather rough finish to the plastering of the walls, while all the woodwork is stained and wax-polished. The bricks



Curtis Green.

137.—PLANS.

and tiles used for walls and roof are of mingled colours, happily chosen and casually mixed.

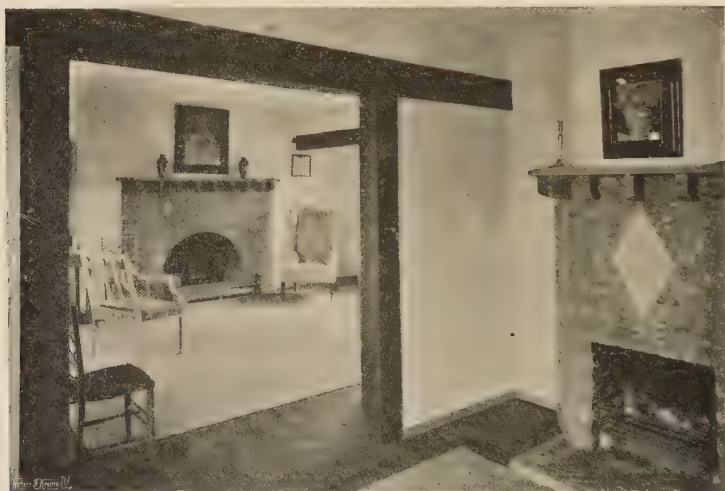
The house designed by Mr. Curtis Green (Figs. 136 and 137) stands on a corner site, and exhibits rather more variety of treatment than the last two described in that it is partly of red brick and partly rough-cast; but the latter has been well managed, and an added touch of interest is given by a moderate use of a wavy outline tooled on the plaster. The projecting bay window, bracketed out on corbels, built of tiles, is a good feature from the point of view of accommodation. Here again may be noted the commendable arrangement of keeping the whole accommodation within four walls without outbuildings. The kitchen and scullery are very practically arranged with reference to the dining-room.

The house designed by Messrs. Forbes and Tate (Figs. 138 to 140) is distinctly good, and has a quite impressive appearance

*Forbes and Tate.*

138.—EXTERIOR OF COTTAGE AT GIDEA PARK.

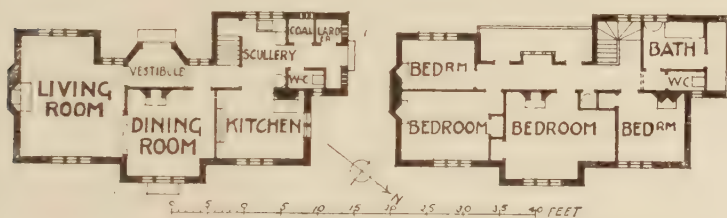
when its cost is considered. The dining-room and living-room are in effect one apartment, as there are no doors between.

*Forbes and Tate.*

139.—FROM DINING ROOM TO LIVING ROOM.

This arrangement makes possible the pretty vista which appears in Fig. 139; but it is doubtful whether it is a very practical arrangement.

A word must be said as to the clever treatment of the walls internally. Instead of being plastered they have been covered with a rough paperhanger's canvas, which is stuck firmly to the wall and shows the outlines of the brick joints. The finish is a coat of distemper. All the woodwork has been stained a very pleasant grey. Interesting features of the exterior are the porch, which is covered by the main roof, the shape of the



Forbes and Tate.

140.—PLAN.

chimneys and the brick mullions of the windows. There has been an evident desire to reduce the cost of upkeep. The casements are of steel, the front door is of oak, and, indeed, the only part of the outside that needs painting is the back door.

Into the house illustrated in Figs. 141 to 143, Mr. Clough Williams Ellis has imported a flavour of design which more



Clough Williams-Ellis.

141.—PLAN OF A COTTAGE AT GIDEA PARK.

usually belongs to buildings larger in scale. The plan is a plain rectangle, and the front elevation is strictly symmetrical. A good feature is that one of the four bedrooms has an adjoining dressing-room, which can be used as a fifth bedroom. The ground floor plan is satisfactory. The dining-room has a bay opening out at one corner, and on the other side of it are folding doors to the drawing-room. The service hatch to the kitchen is ordinarily a doubtful feature, because it means that practically





142.—AN INTERIOR.



143.—MR. CLOUGH WILLIAMS-ELLIS'S COTTAGE.



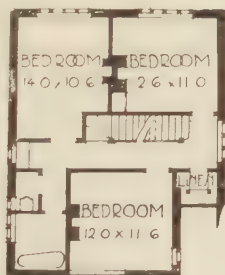
everything said at the dinner-table can be heard in the kitchen ; but in this case there is a special air-lock arrangement devised



144.—MR. QUAIFFE MAY'S COTTAGE.



•GROUND-FLOOR.



•FIRST-FLOOR.

145.—PLANS.

C. Quaife May.

by the architect, which should overcome the usual objections to the transit of cooking smells. It is a good point that all the

plumbing should be concentrated in one corner of the house which makes for cheapness in first cost and maintenance. Externally, the slopes of the roof are covered with pantiles, and



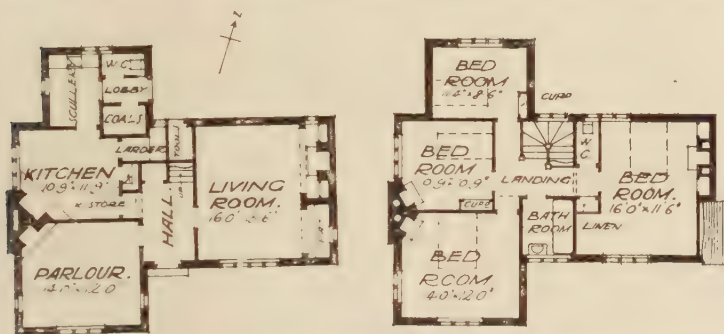
146.—BY THE LATE ERNEST WILLMOTT.



147.—PLANS OF THE LATE ERNEST WILLMOTT'S COTTAGE.

there is a flat deck in the middle. The design would be more successful in a house of about twice the cubic capacity, but it shows thought and a fresh outlook on the problems involved.

There is an air of individuality about the house built to the designs of Mr. C. Quaife May (Figs. 144 and 145), and its plan is the more interesting because there has been a successful



148. PLANS OF MR. HERBERT WELCH'S COTTAGE.



Herbert A. Welch.

149.—COTTAGE AT GIDEA PARK.

attempt to provide a garden porch, which is in effect a tiny loggia opening out of the sitting-room. Though the plan is a little broken up and is rather lacking in simplicity, it has distinct

merits. The windows are ample in size and well proportioned, but would have been better if the sills had been rather nearer the floors.



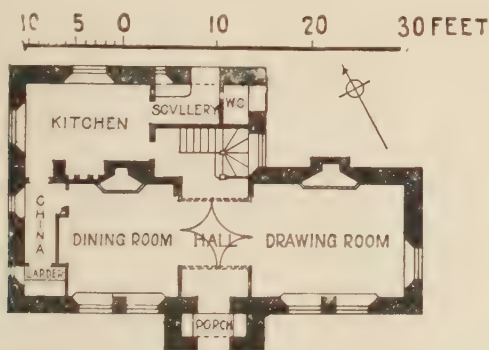
H. L. A. A. A.

170 — WHYLOME, LIANFAIRFACHAN.

Figs. 146 and 147 show an interesting house designed by the late Ernest Willmott. He aimed at making one sitting room and one bedroom distinctly large, the former being eleven feet by eighteen feet. There is a serving hatch provided between

the dining-room and kitchen, ingeniously placed so that when it is open one cannot look from one room to the other; and this, to some extent, does away with the objections generally and justly made against what is in itself a convenient thing.

In the house designed by Mr. Herbert A. Welch (Figs. 148 and 149) no attempt has been made to reproduce what may be called the "cottage feeling." It is well planned, but if, as seems likely, it is proposed to have meals in the living-room rather than in the parlour, it is, perhaps, not altogether convenient to have it separated from the kitchen by the hall. The exterior is well treated and a pleasant feature is made of the big chimney.



H. L. North.

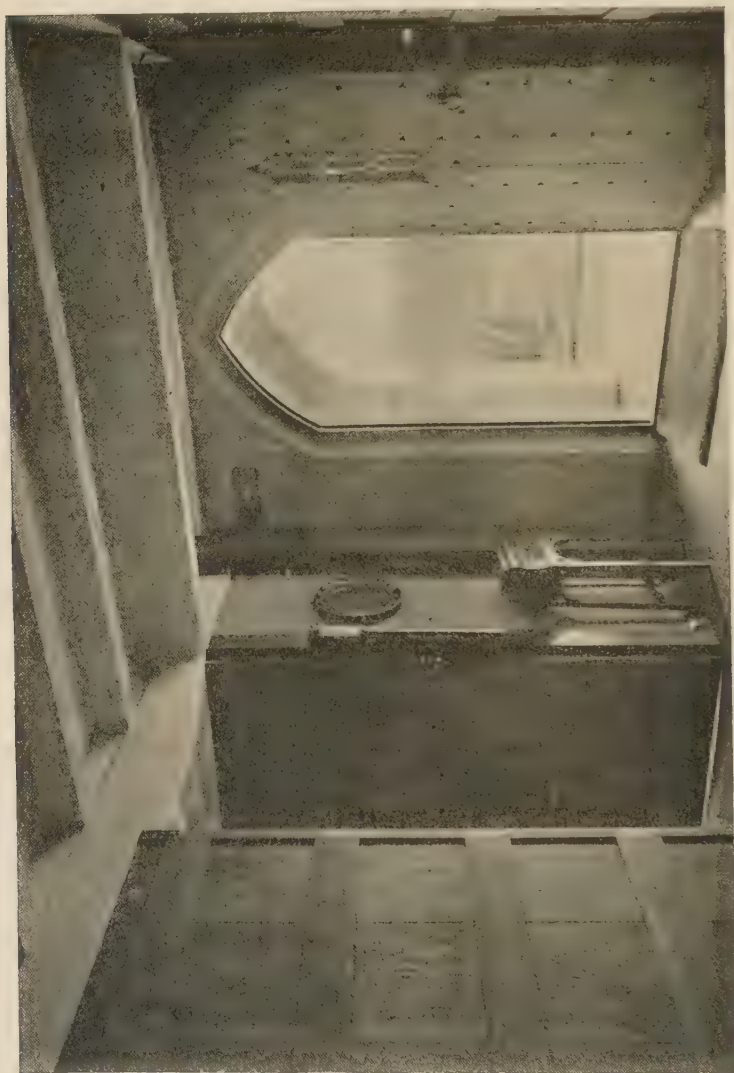
151.—ILAN OF WHYLOME.

I have elsewhere in this book referred to Mr. H. L. North's faithful use of Welsh materials and now illustrate others of his little houses. Whylome (Figs. 150 to 152), is a cottage of admirably simple plan. The doors from hall to dining and drawing rooms are both in double leaves, and throw almost the whole ground floor into a single room. As will be seen in the picture of the hall (Fig. 152), Mr. North clings closely to Gothic traditions.

The pair of cottages on the shore at Llanfairfechan, Talfer and Gorsfield (Figs. 153 to 155) are like Whylome in having their chief sitting-rooms treated as a single suite with folding doors, but they are a little larger, with nine rooms each, a study being provided at the back. The view of the interior at Gorsfield (Fig. 154) shows not only the spaciousness secured by the big folding doors, which yield at will a room thirty feet in length, but the charming effect of simple stencilling on the ceiling beams. In the distance we notice on a table the ever-welcome little bronze Narcissus. Externally the cottages are simply designed, with

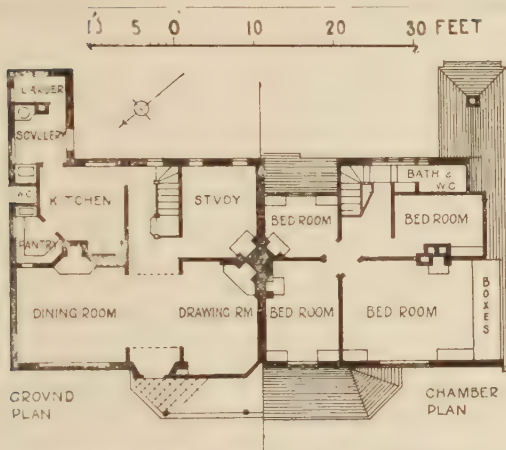


long roofs which serve their practical purpose in throwing off the blustering sea breezes. Despite the character which marks



152. WHYLOME, LLANFAIRFACHAN. DESIGNED BY H. I. NORTH. INTERIOR OF HALL.

these cottages and separates them from the usual buildings of North Wales, the virtue of economy has not been neglected.



153.—PLANS OF LLANFAIRFECHAN AND GORSEFIELD



H. L. North.

154.—INTERIOR AT GORSEFIELD.

They serve, in fact, to show that it costs no more to impart the right feeling to domestic architecture than to leave it in the old slough of ugliness and pretence.

They had an unsatisfactory subsoil of nothing more than mud.



155. TALFER AND GORSEFIELD, A PAIR OF COTTAGES ON THE SHORE AT HANFAIRFECTIAN.  
DESIGNED BY HERBERT J. NORTH.

and a concrete raft had to be laid over the whole site to ensure structural safety and freedom from damp. In order to reduce the weight, brick was employed for the walls instead of the local stone.

The cottage shown in Figs. 156 and 157 can hardly be regarded

as a normal type. It was built almost wholly from the very admirable materials, including the oak for the half-timber work, which already existed on the site in the form of the wreckage



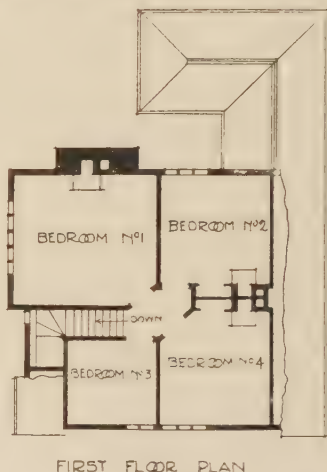
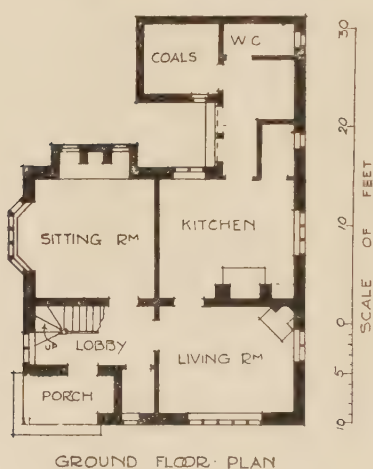
*Unsworth and Triggs.*

156.—A COTTAGE AT PETERSFIELD BUILT OF OLD MATERIALS.

of an older house. It was designed by Messrs. Unsworth and Triggs.

Among the cottage designers who cling tenaciously to the

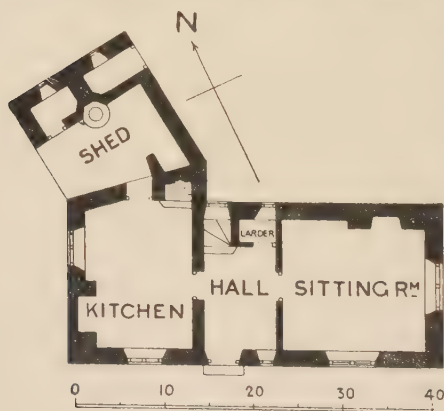
old traditions of building, and have indeed done much to give them a new life, none has shown a more convincing art than Mr. Ernest Gimson. Rockyfield (Figs. 158 to 161) is in Charn-



*Unsworth and Triggs.*

157.—COTTAGE AT PETERSFIELD.

wood Forest, Leicestershire. The roof is covered with Swithland slates saved from demolished buildings. Indeed, had none been available from such a source, some slate foreign to the district must have been used, for the old local quarries are no longer worked, more's the pity. Rough in texture and rich in colour their many tones of purple, green and blue are already becoming flushed with gold on the shaded side of the cottage where lichens grow. Old Leicester was wholly roofed with these Swithland slates, and it is very unfortunate that they are no longer to be



158.—ROCKYFIELD: GROUND FLOOR PLAN.

had. The disused quarries are, however, still stores of wealth



to those who, like Mr. Gimson, can rightly use what they offer. Great flakes of slate, discarded years ago because of some flaw,



*Ernest Gimson.*

150. — ROCKYFIELD FROM THE WEST

have been used in the walls, as lintels, hearthstones and the like. The mass of the building is of granitic stones mostly

gathered up from neighbouring fields. The cottage does not bear the name Rockyfield without good reason. It sits bravely on a great rock between a spinney and a greenish black, lichen-covered outcrop.

The cottage was built simply for week-ends and summer holidays, and its plan is admirably adapted for the purpose.

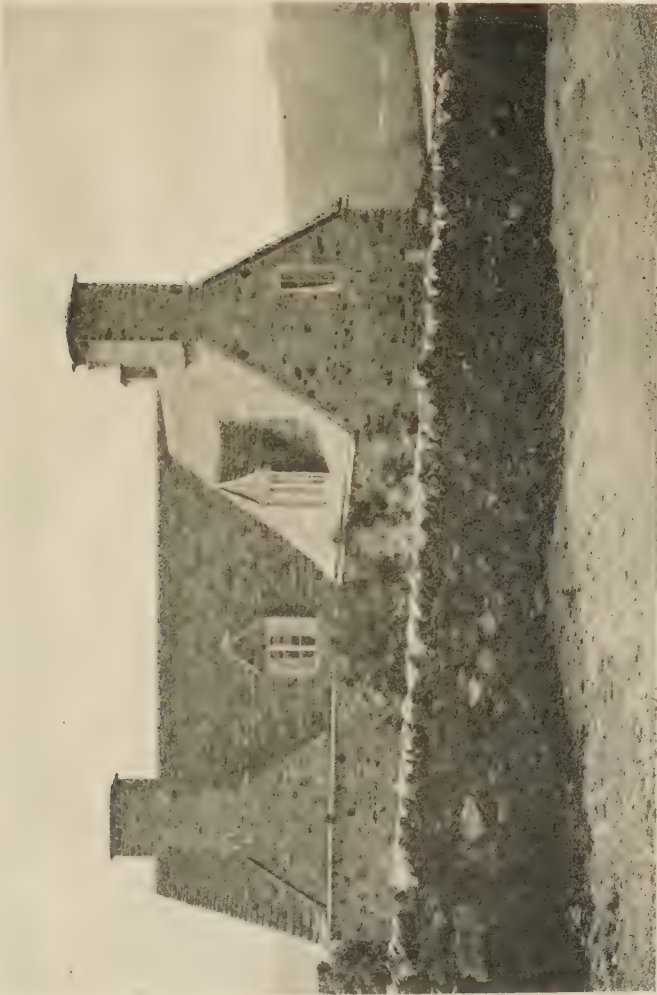


160.—ROCKYFIELD: FROM KITCHEN TO SITTING-ROOM.

When the owner is away a caretaker lives there, and the kitchen is her living-room. From it a short stair leads to her bedroom above, which is thus cut off altogether from the rest of the cottage. From the hall another staircase leads to the remaining three bedrooms. There remain only the useful shed (where a copper is fixed) and the sitting-room. The latter, in common with the whole of the ground floor, is paved with red tiles, and upstairs the floors are of hard white plaster, clean and warm to the feet. The woodwork throughout is of oak, and the walls are all white-

washed. The furniture accords with the atmosphere of the cottage, and has that gracious quality which Mr. Gimson knows so well how to give to the simplest things, a quality visible also in the internal fixtures. Goldsmith makes one of his characters say that a marble chimney-piece will "inflame the bill confoundedly." and any sort of luxurious

equipment is fatal to the attempt to get a reasonable amount of accommodation for a small sum. Not that the red-tile flooring on the ground floor was adopted for motives of cheapness.



*Ernest Gimson.*

161.—ROCKYFIELD : FROM THE ROAD

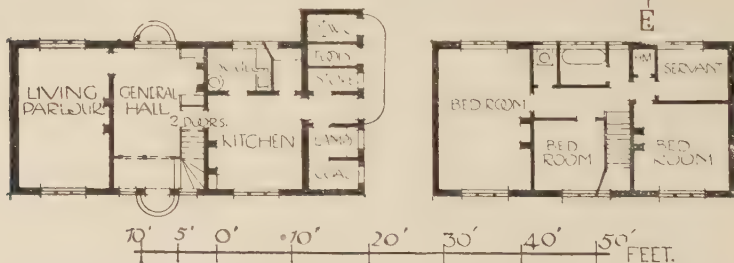
but rather because it is a pleasant colour and dries promptly after being washed. Deal wood-block flooring costs about the same.



Clough Williams-Ellis.

162.—MARBURY COTTAGE, COSTING £420. (PRE-WAR).

163.—PLANS OF MARBURY COTTAGE.



Oak flooring is markedly more expensive and, whether in tongued and grooved planks or in blocks laid as parquet, cannot be laid complete even in foreign oak for less than two and a half times the cost of deal block floors. In the use of parquet,

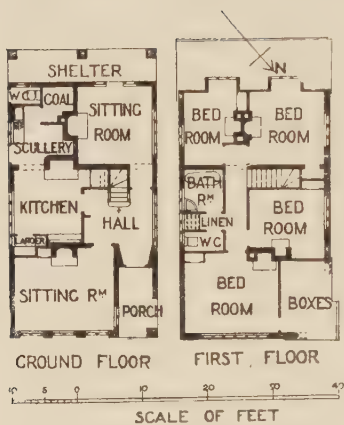
moreover, it is usual to lay it, in the case of ground floors, on a layer of fine cement concrete, which is itself laid on the rough concrete bed covering the ground area of houses. Departure from simple flooring materials, therefore, means considerable

*E. Turner Powell.*

164.—A COTTAGE IN ESSEX.

additional expense. The use of oak blocks on the ground floor at Rockyfield would have involved an extra of 7 per cent. on the total cost of the building. When people are building a little cottage and decide to have little extras like oak floors, they are apt to forget how "confoundedly they inflate the bill"





165.—PLANS OF ESSEX COTTAGE.

are four of them. The treatment is simple and pleasant, and as an open outlook was permanently assured only to the back and front, no windows were provided in the end gables. (Figs. 162 and 163.)

Figs. 164 to 167 show a cottage by Mr. Turner Powell, in which variety is given to the ordinary white-washed wall by having the plaster tooled in the manner which is indigenous to Essex, and the rich surface of the pantiles adds a touch of interest. The plan of the

until the day of reckoning comes at the finish of the contract, when the schedule of "extras" is sometimes known to cause astonishment and pain. In the case of week-end cottages such added luxuries are altogether superfluous.

Marbury Cottage, designed by Mr. Clough Williams-Ellis, is a successful eight-roomed cottage. There is a little sitting hall and a parlour in addition to the kitchen and its offices, which are provided on an ample scale for the size of the place. The bedrooms are small, but there



E. T. Powell.

166.—BRICK FIREPLACE.



*E. Turner Powell.*

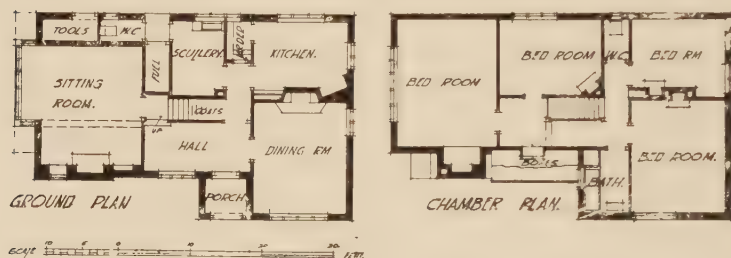
167.—AN ESSEX COTTAGE: GARDEN FRONT.



*R. Jongden.*

168.—COTTAGE AT NEWCASTLE-UNDER-LYME.

house is good. The picture of the sitting-room next the porch shows a cupboard and book-recess next to the fireplace (Fig. 166). Upstairs there are four good bedrooms and a



*R. Longden.*

169.—AT NEWCASTLE UNDER LYME.

boxroom. Criticism is often directed against the practice of placing the window-sills rather too high above the floor-level. It is claimed that if a man goes to live in the country or a village

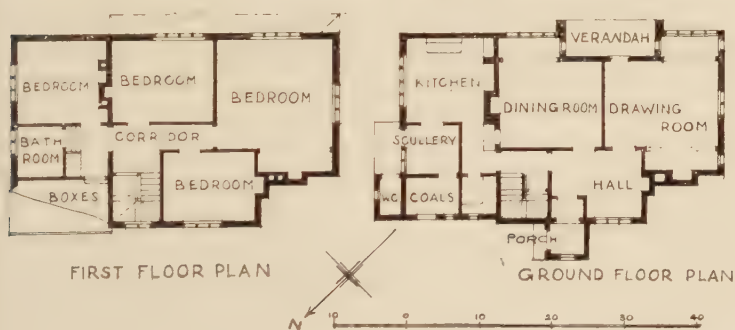


*P. Morley Horder.*

170.—AT BROMBOROUGH, CHESHIRE.

suburb he does so because he wants the benefits of the country. While his wife is working her needle, she should be able to look out of the window and see green things growing. If there is

an invalid in the family, he or she equally needs an outdoor view when lying in bed. These demands are hopelessly defeated if the level of the window-sill is unduly raised above the floor-level. All this sounds very reasonable, but it need not be assumed that architects are ignorant of people's wishes. Houses on a small scale, especially if they are of gabled type, seem to demand casement windows rather than sliding sashes. Casements rarely look well if more than 4 ft. high, and are better proportioned if shorter. Building by-laws almost universally demand a minimum height of 8 ft. for bedrooms and it is not an unreasonable provision, though some latitude should be given where floor space and window openings are ample. It is not good for the head of the window to be more than a foot below the ceiling-level, as otherwise the air in the room tends to stagnate, and a good many people like the windows carried up to the ceiling. Unless,



*P. Morley Horder.*

171.—AT BROMBOROUGH.

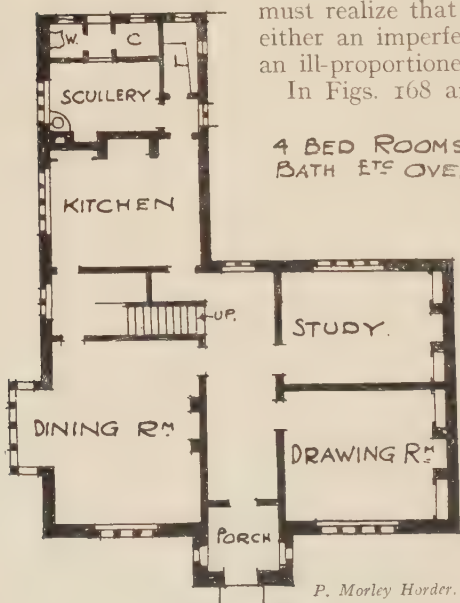
then, the casements are to be unduly elongated, or fitted with a transom, which looks ill in cottage architecture, the sill must be 3 ft. or more above the floor. If people who build realized that architects have been tied hand and foot by so-called "model" by-laws drafted in Whitehall years ago and swallowed whole by local authorities not given to thinking for themselves, some unjust criticisms would go unsaid. The difficulty can, of course, be avoided by using sliding sash windows, which look the better the taller they are, but they do not fit in with the gabled type of cottage, and it is not possible always to get the best of both worlds. In the cottage now illustrated, Mr. Turner Powell has fixed the glass-line about 3 ft. 6 in. above the floor line, a compromise which is satisfactory and ensures good proportions for the elevations of the cottage. People who want to sit in low chairs and still to be able to see out of the window





P. Morley Horder

172.—AT STROUD, GLOUCESTERSHIRE.



P. Morley Horder.

173 —AT STROUD.

must realize that their wish may involve either an imperfectly ventilated room or an ill-proportioned front.

In Figs. 168 and 169 is illustrated an attractive cottage at Brampton Farm, Newcastle-under-Lyme. Mr. Reginald Longden has made an interesting feature of the sitting-room chimney, and the half-timber work is well and reasonably designed.

Figs. 170 and 171 show an interesting cottage at Bronborough, Cheshire, designed by Mr. P. Morley Horder. The arrangement of the verandah is distinctly good.



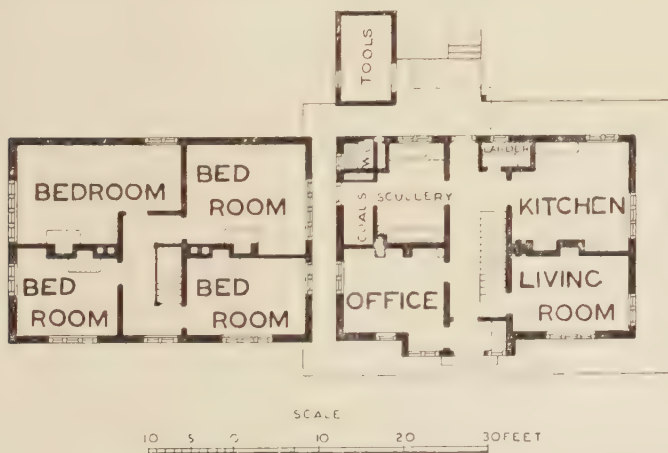
Another little place, designed by the same architect, at Stroud, Gloucestershire, is illustrated in Figs. 172 and 173. Within a



*Halsey Ricardo.*

174.—DORSET COTTAGE IN CONCRETE AND THATCH.

narrow limit of expenditure Mr. Morley Horler contrived to provide three sitting-rooms and four bedrooms. It should be



*Halsey Ricardo.*

175.—PLANS OF THE DORSET COTTAGE.

noted that very little space is occupied by the staircase, an economic point in planning which is of importance in all cottage-

building. The low cost of the building is the more notable seeing that it is of rubble masonry with ashlar quoins, and there are iron casements. The Cotswold traditions of building have, indeed, been faithfully observed.

Very inexpensive, for it was built early in the war for £147,



*Halsey Ricardo.*

176.—BACK OF THE DORSET COTTAGE.

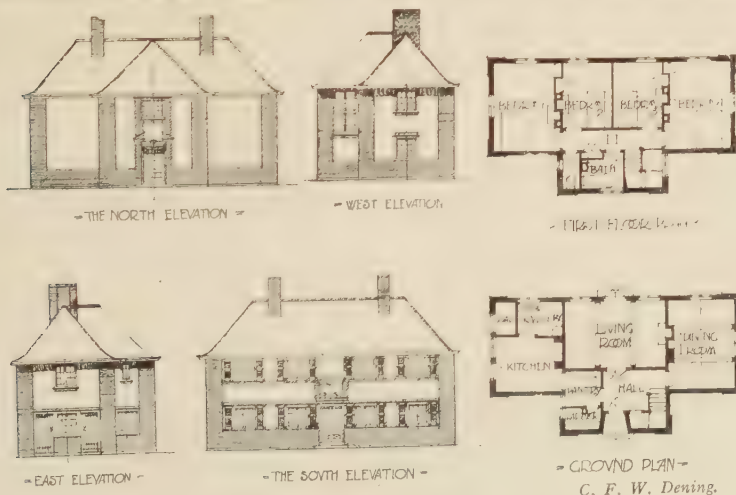
is the admirable eight-roomed cottage in Dorset, seen in Figs. 174 to 176. The walls are of concrete blocks and the roof of thatch. It serves to house one of the people on the estate, who needs an office as well as a parlour.

# CHAPTER IX

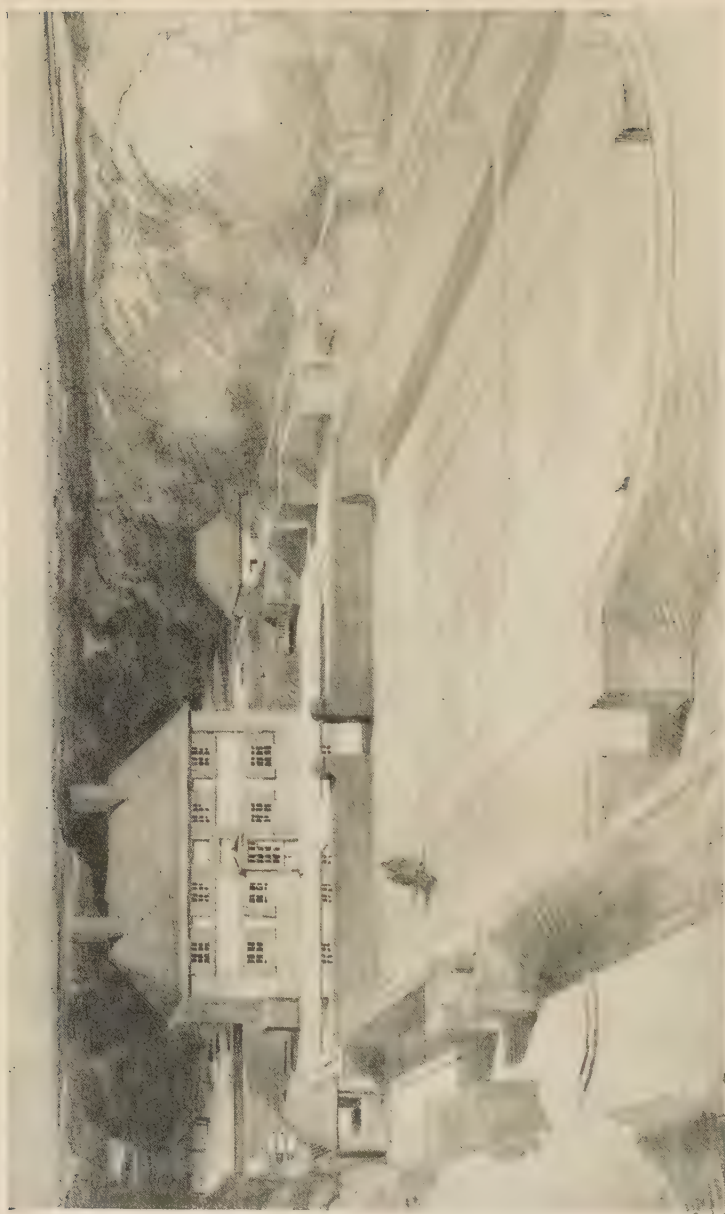
## THE EIGHT-ROOMED HOLIDAY COTTAGE WITH GARAGE AND LARGE GARDEN

THE "COUNTRY LIFE" 1912 COMPETITION—THE CONDITIONS—MANY SOLUTIONS OF A TYPICAL PROBLEM—PLANNING OF THE GARDEN.

THE preceding chapters have been devoted in the main to cottages which were designed to be the sole home of their occupants, who, whatever their avocations, may be assumed to be people of small means. The war, however, is not likely to have destroyed interest in the cottage which, while small and comparatively inexpensive, is built in a holiday atmosphere, provided with a garage and set in the midst of a comparatively large garden for people who want a country retreat and can afford the expense of keeping up a big garden, although the high cost of building may well postpone many such projects. This chapter is given mainly, therefore, to a consideration of the special problems which it raises. Such a cottage throws open a field of design so large and offers matter for illustration so



177-8.—FIRST PRIZE COTTAGE.

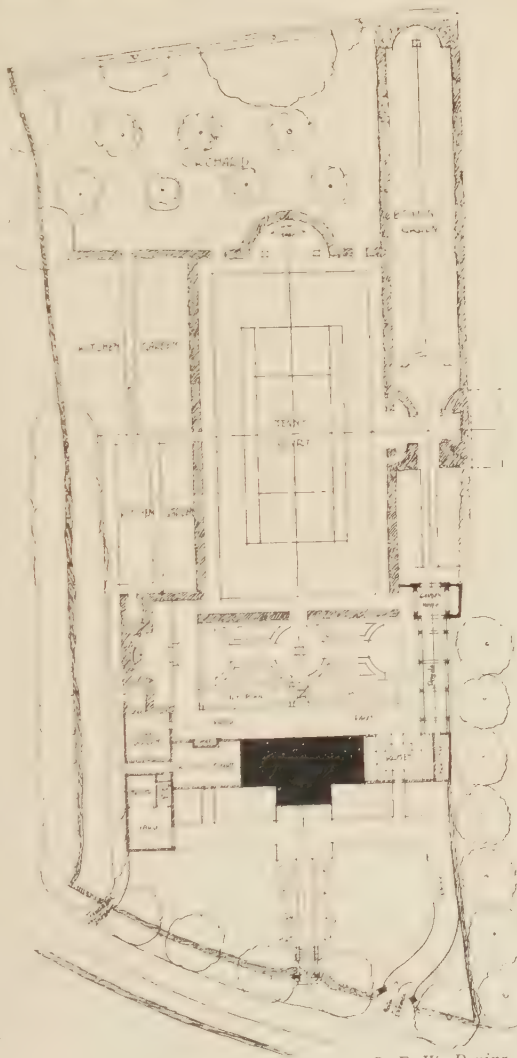


179.—THE FIRST PRIZE DESIGN, BY C. F. W. DENING.  
(*Perspective drawn by the late Charles Gascoyne.*)

overwhelming in amount and diversity, that some limitation is needed. It seems well, therefore, to give chief place to the consideration of the various ways in which a single problem may be solved. This can be done conveniently by discussing some of the designs submitted in the *Country Life* Competition for Designs of a Holiday Cottage and Garden, held in 1912. The conditions laid down that the cottage should cost £550, a motor-house £100 and the work in forming the garden £150. The cost limit for the cottage itself determined its accommodation, i.e., two sitting rooms, four bedrooms, kitchen and scullery, which gave an eight-roomed cottage. Needless to say, the pre-war prices should be at least doubled.

As two of the three judges who awarded the prizes were Sir Edwin Lutyens, A.R.A., and Mr. Arthur Bolton, the de-

cisions are worthy of respect, and they mark the tendency of present-day design. The third judge was the present writer.



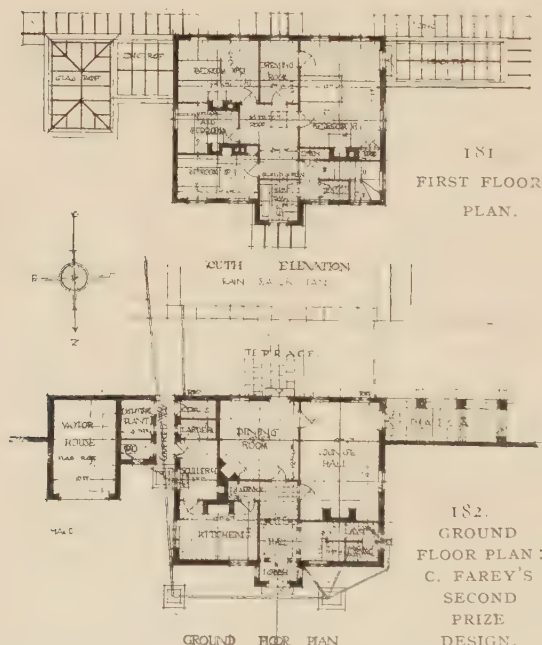
C. F. W. Denning.  
180.—GARDEN PLAN.



In view of the somewhat liberal provision of accommodation by some of the competitors, the average pre-war cost of the cottages illustrated would no doubt have been £600 rather than £550, and I again remind readers of the heavy addition that must now be made. Doubling is a simple method, and will not be much out for some time to come. As I write in the spring of 1919, a factor of  $2\frac{1}{2}$  instead of 3 looks more likely, but that will probably not persist after the worst of the housing shortage has been caught up. The absence of by-laws is another factor of

cheapness rarely to be met. The results of the competition were also valuable because of the light they throw on the possibilities of design for a garden on an acre plot.

Before describing the designs in detail, it will be well to examine the nature of the problem put before the competitors. It will thus be easier to appreciate how well it was handled and how various are the solutions which are both feasible and attractive. The



long axis of the site (see Fig. 180) selected for the competition ran due north and south. Its north end was protected from east and west winds by trees. The ground was practically level except for a rise of a few feet from the road at the north end, and a feature was to be made of the garden design. It seemed obviously desirable that the cottage should be placed as near to the road as conveniently possible, having regard to proper access for vehicles and a due distance from the few trees on the north or road boundary. By this disposition undue expense in carriage-ways is avoided, and the cottage and its outbuildings serve to screen the garden from the road. The latter purpose

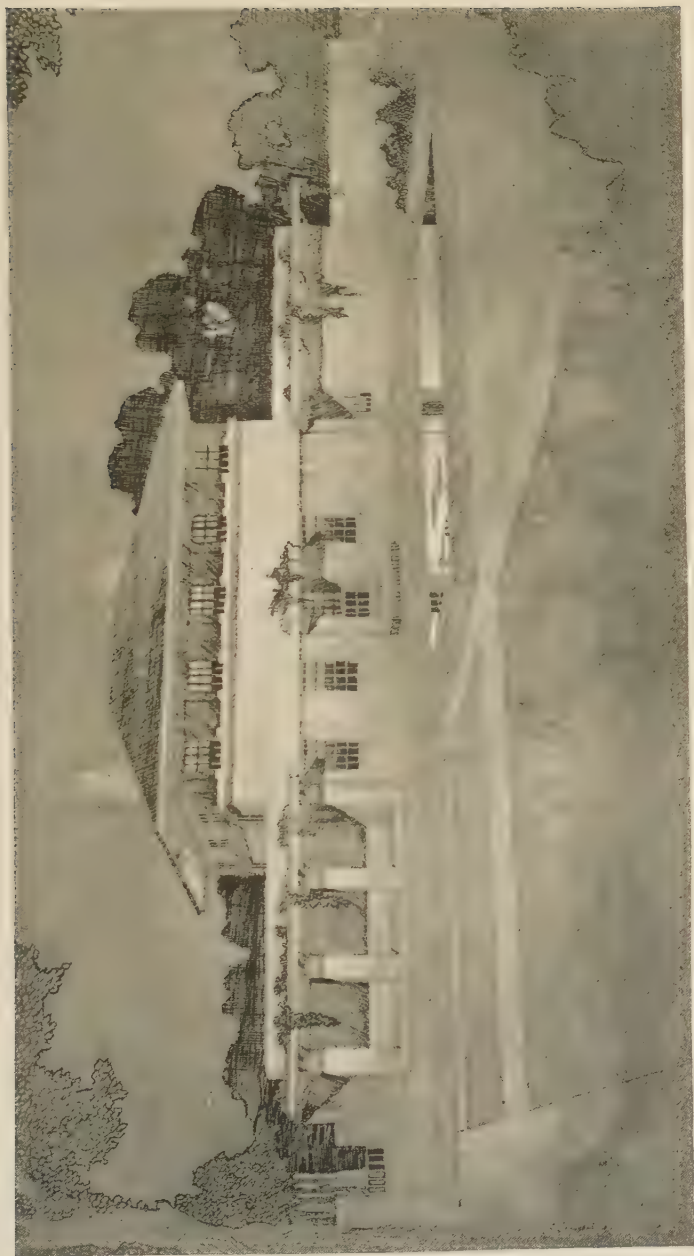


scale. One or two attempted houses with deep, projecting wings, forming a forecourt in front, but the scale of the cottage is quite inapplicable to so ambitious an attempt. It can only result in a damp nook and in dark rooms, particularly on the north side, where the sunlight could not reach the building. There was one amusing attempt to produce a plan within an octagon, but this exercise in fancy design simply realized Sir Christopher Wren's warning against plans based on circles and octagons. Many competitors failed to give adequate south lighting to bedrooms. In order to secure a restful treatment by providing only two windows on the first floor, they sacrificed the comfort of the two end bedrooms, facing east and west, forgetting that the screen of trees on the east side would tend to keep out the early morning sun, and those on the west side the evening sunshine.

The winning designs and many others, now illustrated, have great merit and show a clear grasp of the problems. If they are now frankly criticized, it is only with a view to showing how difficult was the problem set before the competitors, viz., of devising a convenient and artistic cottage within severe limits of cost. It should be borne in mind that the absence of by-laws in the district where the site lies was a great help to the competitors.

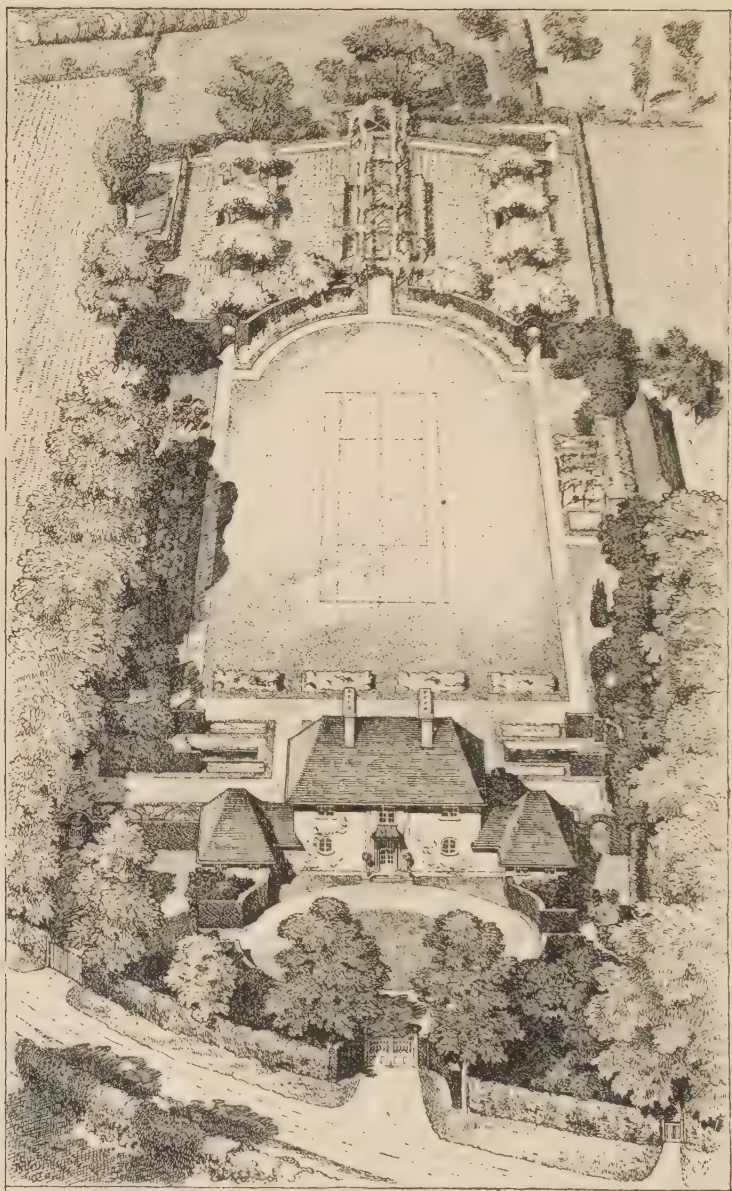
Mr. Denning's design, placed first, is marked by a practical solution of the problems (Figs. 177 to 180). He provides four bedrooms on the first floor, all facing south and looking down the garden, and the staircase and bathroom are adequate. Downstairs there are two useful sitting-rooms. It might be better to transpose the names of living-room and dining-room, so that meals would be served in that which is nearer the kitchen, but the hall is so small that the point is negligible. The kitchen is a sensible size, but the range is not well placed for light. The larder also has an east light, but doubtless Mr. Denning took into account that the trees serve as a screen against the sun. He has obviously been pleased with the idea of a blank north elevation, and he has contrived to obtain it without any violent departure from general convenience. Such a treatment has the advantage of helping towards a warm cottage. The side elevations are ingeniously contrived within his scheme of design.

The south elevation is particularly satisfactory. It is composed of simple elements, and very broad in effect. There remains an attic space from which an extra bedroom could be contrived, by the provision of two dormer windows on the south front, which would, if anything, add to the value of the design and entail a comparatively small extra expenditure. The choice of materials and the working out of the details of the cottage



184.—PERSPECTIVE OF SECOND PRIZE DESIGN BY CYRIL FAREY.

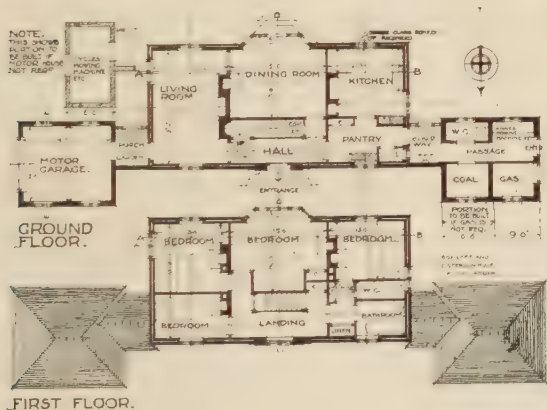




185.—GARDEN SCHEME. THIRD PRIZE DESIGN BY GEOFFRY  
LUCAS AND ARTHUR LODGE.



would need to be thoughtfully managed to bring out the effect of the design. The garden scheme is very simple (Fig. 180). The tennis court runs north and south, the correct disposition. The bowling green on the west side is a pleasant idea, and there would be an element of surprise in reaching it through the green parlour. It is a good point that the kitchen courtyard and motor-yard are all grouped together, and that the other end of the house is left free for a rose garden. The kitchen garden is a little bit on the small side. It is doubtful whether Mr. Dening



G. Lucas and A. Lodge.

186.—PLANS AND ELEVATIONS.

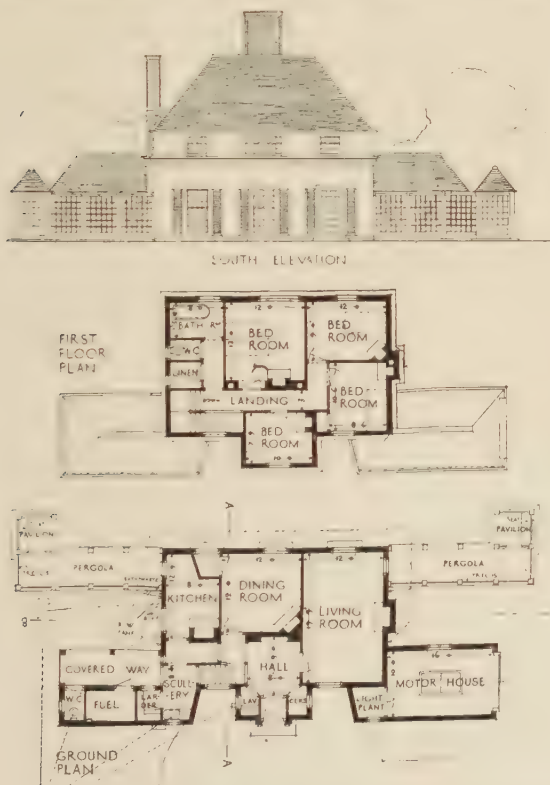
quite fully considered the point of getting the motor into its house and back again, but he is entitled to assume that the car used at such a little cottage would be a runabout which can turn in a small space. A slight modification of the plan, by which the motor could go out where the tradesmen's entrance is shown, would be an improvement.



COUNTRY LIFE  
DESIGN FOR A  
HOLIDAY  
COTTAGE & GARDEN

187. DESIGN BY GEORGE NOLF AND THE LATE CHARLES GASCOYNE : ENTRANCE FRONT.

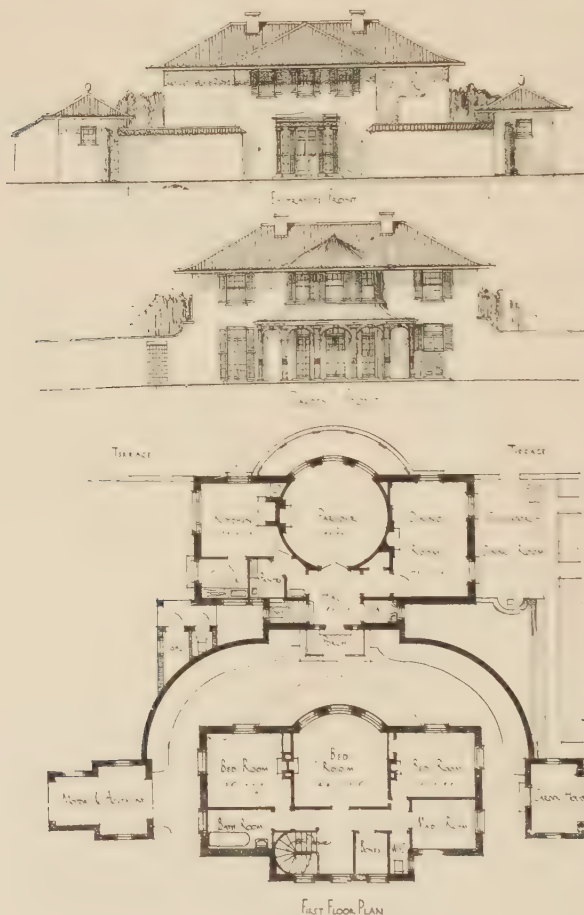
The design to which the second prize was awarded is by Mr. Cyril A. Farey. It represents a different idea (Figs. 181-4), and is a version of the rural Italian manner, reminiscent of a present phase in American domestic architecture. This cottage is more ambitious than the last, and the hall and staircase are somewhat beyond the needs of the case. It would be unwise to put pillars into a hall measuring only six feet in width, in the attempt



188.—DESIGN BY GEORGE NOTT AND THE LATE CHARLES GASCOYNE.

to suggest a minute Italian *cortile*. The kitchen is not as practical as could be desired. The projection of the range would make the position of the kitchen table a difficult problem; but it is well lighted. The larder and coals have monopolized a south window, which would have better been given to the scullery. The hall is of good size; but the dining-room is rather small. The small service space off the hall would not be of much practical

value. A ground-floor w.c. has been provided—a good point in cottages of this type. There is one very good bedroom, but it is doubtful if it was wise to provide a dressing-room in addition to the four bedrooms, as it uses valuable space. The exterior of

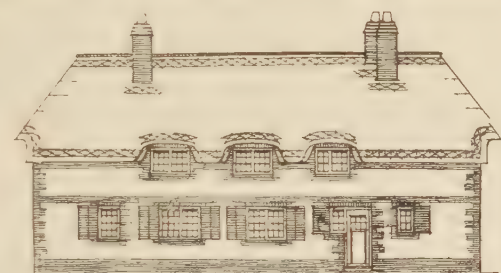


189.—BY PATRICK ABERCROMBIE.

the cottage has a frankly cement treatment. Turning to the garden adjuncts, the piazza opening from the lounge hall is well placed, and an attractive feature. Undue space seems to have been given to the tennis lawn, and the radiation of the kitchen garden (p. 157) is rather ambitious for the surroundings

of a small house. Mr. Farey seems to have attempted rather too much, and the double approach drive is a little suburban. The pool and paved paths are more satisfactory features.

The scheme to which the third prize was given is by Mr. Geoffry Lucas and Mr. Lodge (pp. 160, 161). It shows a very good plan, but in order to secure that it should be balanced, the lighting plant has been divorced from the motor-house and included in the east pavilion with the coal space and w.c. On the other hand, the hall is attractively arranged with the staircase, and is very well lit by a window on the upper landing. The middle bedroom is satisfactory in size, and there are two good bedrooms on either side of it, and one small one behind. The design is of a typically English character, and is most successful on the entrance front, where there is a quietly treated doorway and



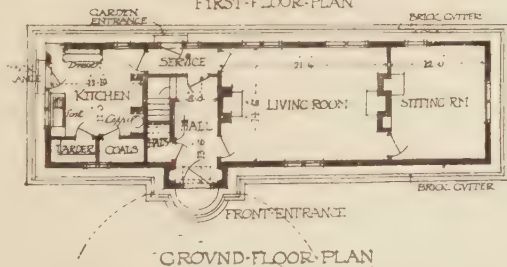
SOUTH-ELEVATION



NORTH-ELEVATION



FIRST-FLOOR-PLAN



GROUND-FLOOR-PLAN

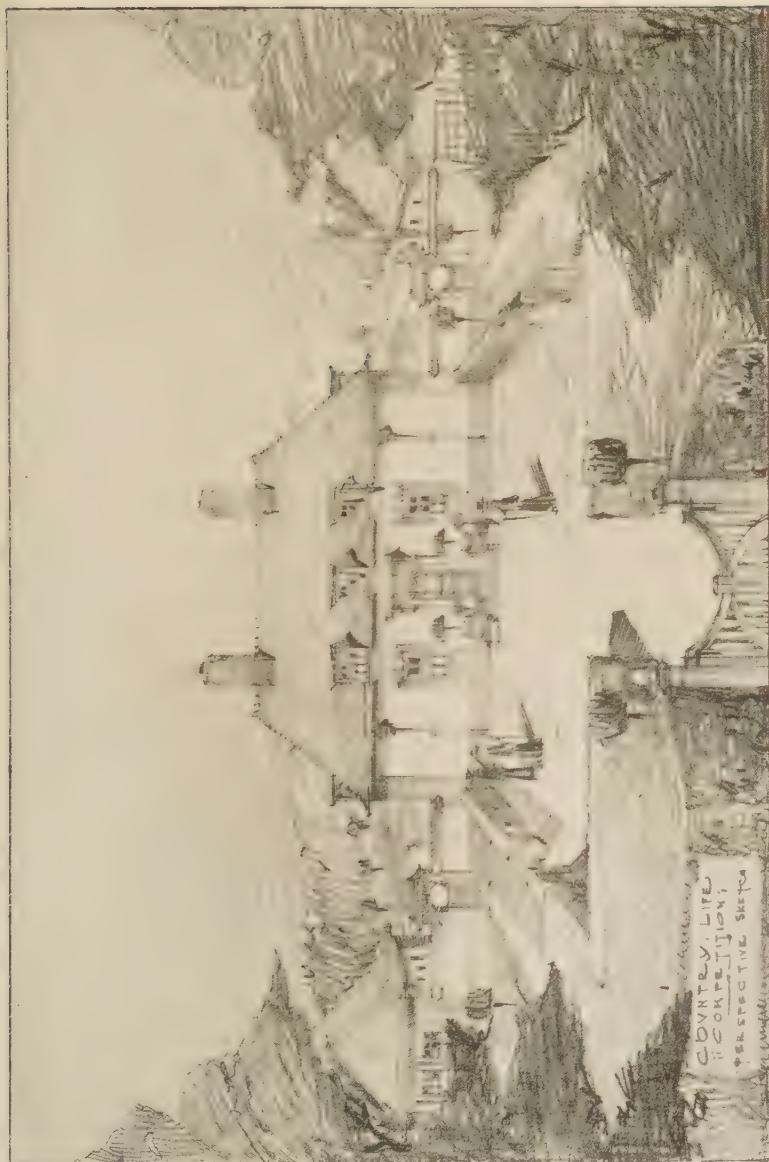
190.—THATCHED COTTAGE BY G. LL. MORRIS.



hood. The chimneys are well placed. The designers gave a detail of the interior of the hall and staircase which would have been pleasing. The garden, like Mr. Farey's, has too large a games lawn. The water ponds placed on the south side are well contrived. An alcove masks the motor-house on the adjoining site, and a small rose garden is arranged opposite. The fruit trees are well disposed at the ends of the subsidiary paths. The bird's-eye perspective so admirably illustrates the scheme that it is reproduced instead of the plan. It makes it obvious, however, that the great size of the lawn is out of scale with the cottage (p. 160).

On pp. 162, 163 is shown the design by Mr. George Nott and the late Charles Gascoyne, whose death in action has robbed architecture of a brilliant designer. The plan of the cottage is open to some criticism. The hall is imperfectly lighted, and too ambitious with its half-octagonal arrangement at the entrance. The scheme is out of scale with the cottage idea, and would be much more successful if the house were twice the size. The design was of too monumental a character, and to this the interior has been somewhat sacrificed. The balancing of the features has led to some confusion of arrangement, though the idea of the balance is sound in itself. The kitchen is only 12 ft. by 8 ft., and has a piece taken out to form an unnecessary garden lobby from the dining-room. The scullery is separated from the kitchen by a passage, and is small and awkwardly shaped. On the first floor it seems a mistake to sacrifice one of the three south windows to a bathroom, leaving two bedrooms with north lights only. A sunny bathroom is a good thing, but dearly bought at the cost of a sunless bedroom. The designers have been in trouble with their chimney-stacks, which make an imperfectly balanced group. With respect to the garden design, the house is placed too far up the site, and the tennis court is on the wrong axis. The long grass walk is an attractive feature in itself, but it is too far back from the house to be appreciated in relation to it, and the ground on either side is unduly cut up by paths. The fruit trees on the east side would have some difficulty in growing under the shadow of the big boundary trees.

Mr. Patrick Abercrombie's design is characteristic of the early nineteenth century manner so studiously developed at the school of architecture of Liverpool University (p. 164). There are curved walls on the entrance front, connecting the cottage with garage and garden-house. A wealth of trellis verandah has been provided, which recalls the taste of the days of Waterloo. On the south front Mr. Abercrombie has provided a round sitting-room, in which it would be difficult to place furniture, and has conceded to the ladies their universal desire for French

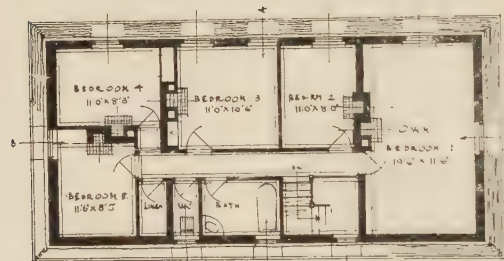


191.—COTTAGE DESIGNED BY LEOPOLD E. COLE; PERSPECTIVE BY C. F. RITT.

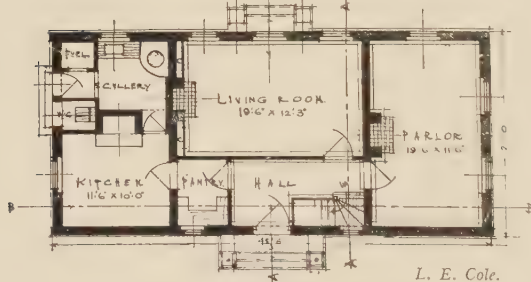
windows opening on to the lawn. The staircase reproduces a doubtful feature of the epoch, in that it has a semi-circular end, with a number of winders. Needless to say, the house is cemented

all over, and would need to be painted white.

The design for a thatched cottage by Mr. G. Ll. Morris is of a very rural type (p. 165), but would work out more expensively than is suggested by its appearance. The motor-house is contrived with front and back doors, so that the motor can be carried right through to the washing space at the back. The drive in and the circular fore-court would be somewhat costly. The sitting-room is only reached through the living-room, and the service space between the kitchen and the hall sacrifices a southern aspect for the hall, which would be



FIRST FLOOR PLAN



L. E. Cole.

192.—PLANS AND NORTH FRONT.

of much more value. It would be better to omit the cross wall and throw the service space into the hall. The kitchen would not give very ample room for the servant's meals, and it is not a good thing for the coal space to open from it. Upstairs only

two bedrooms have southern windows, and the two end bedrooms on the south front face east and west. There is rather too much passage, and the bath occupies a valuable portion of the south frontage, Mr. Morris does not show any eaves gutters at all, but has provided a brick-paved gutter running all round the house.

The design by Mr. Leopold E. Cole, shown by perspective and plans on pp. 167, 168 is of an attractive type which has become familiar of late years. It depends upon large windows for the ground floor, with simple brick quoin treatment, which leaves panels of rough-cast. There are, however, no less than ten dormers—which would be a very expensive item in a cottage of

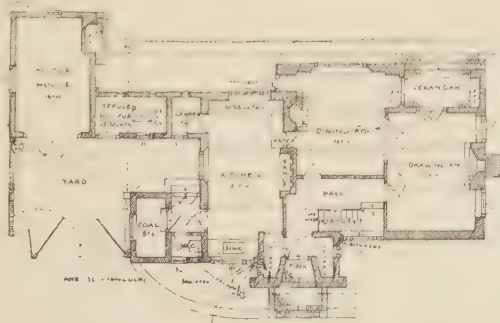


H. L. North.

193.—NORTH AND SOUTH SIDES.



194. FIRST FLOOR PLAN.



195.—GROUND PLAN. DESIGN BY HERBERT L. NORTH.

this size. The hall and staircase are somewhat ambitious in scale. The kitchen, pantry and scullery are well arranged, but any servant would much prefer to have in the kitchen the south window which is given to the scullery. The floor area upstairs is somewhat deceptive as shown on the plan, because it does not indicate the amount of useful space cut off by the pitch of the roof. It is a good point that five bedrooms have been pro-



196.—NORTH AND SOUTH SIDES OF COTTAGE, BY OSWALD P. MILNE.

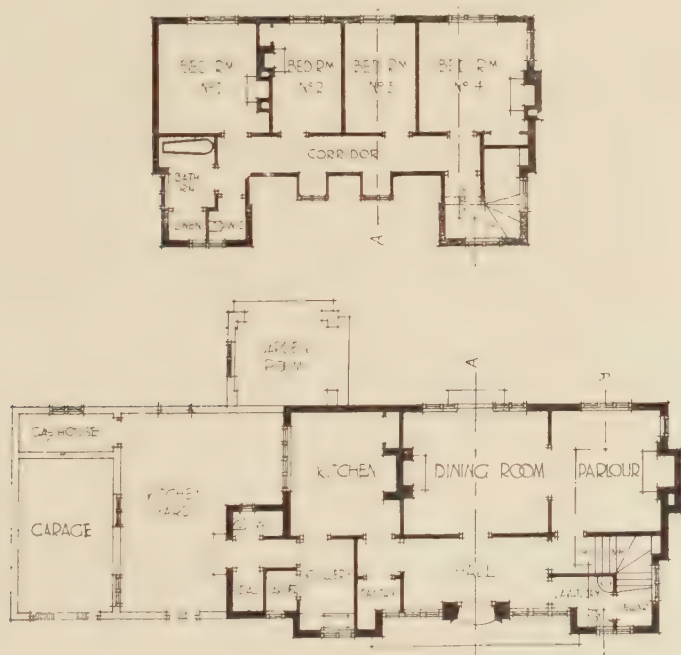
vided, but two are unreasonably small. It seems clear that four are as many as can well be provided in a cottage of this size. The chimney planning is good, because each of the five bedrooms has a fireplace, and there are only two stacks.

Mr. North's scheme (p. 169) is in rough-cast and pantiles. The verandah on the south side is a somewhat doubtful feature, as it reduces the amount of direct sunshine which can reach the living-room windows. In order not to spoil the attractive sweep of his roof, Mr. North has denied a south view to the third and fourth bedrooms which are lit by narrow west windows squeezed against the fireplaces. One of the two chimneys is on an outside wall, by no means an ideal arrangement; but the cottage



is an individual conception, and Mr. North's Gothic affections come out clearly in his entrance door.

Mr. O. P. Milne's design deals faithfully with the need for ample south light in rooms (pp. 170, 171), and the garden-house is large enough to make it practical for outdoor meals. This is the real test of the usefulness of a loggia. A narrow slip of



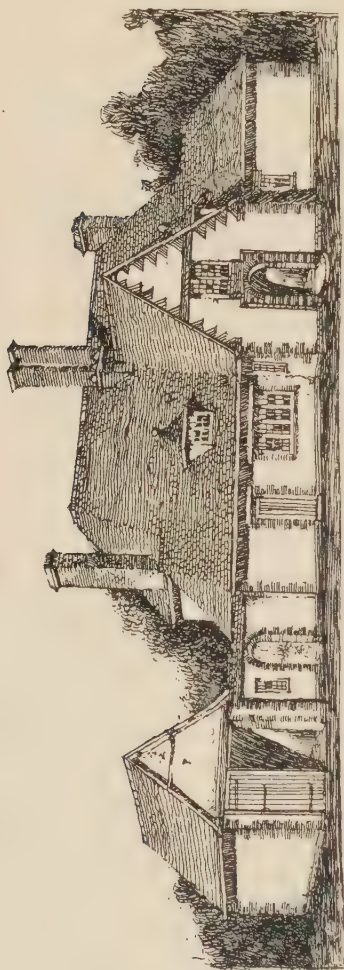
*O. P. Milne.*

197.—FIRST AND GROUND FLOOR PLANS.

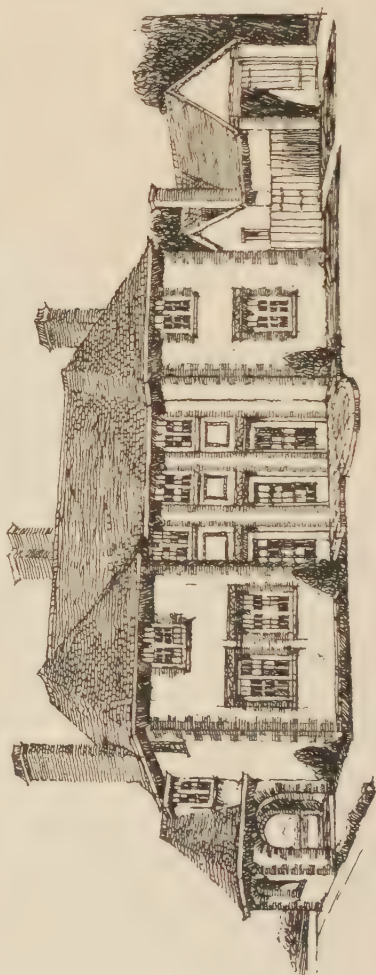
space which will shelter only two or three chairs is of very little value.

Messrs. Garrett and Simister, in their desire to secure an extended north side, set back the verandah instead of letting it abut on the garden front, which would be a more natural position (pp. 172, 173). French windows for the dining-room are a good feature. The plan is direct and satisfactory, but the big gable on the entrance front and the gables on the motor-house do not rhyme very well with the hipped treatment on the south side, which is the more attractive and might have been carried out all through.

Mr. Godfrey Pinkerton has incorporated in his design, with considerable success, the characteristics of the plastered cottages of Essex and Hertfordshire (p. 174). The fronts are divided up



198.—NORTH FRONT.

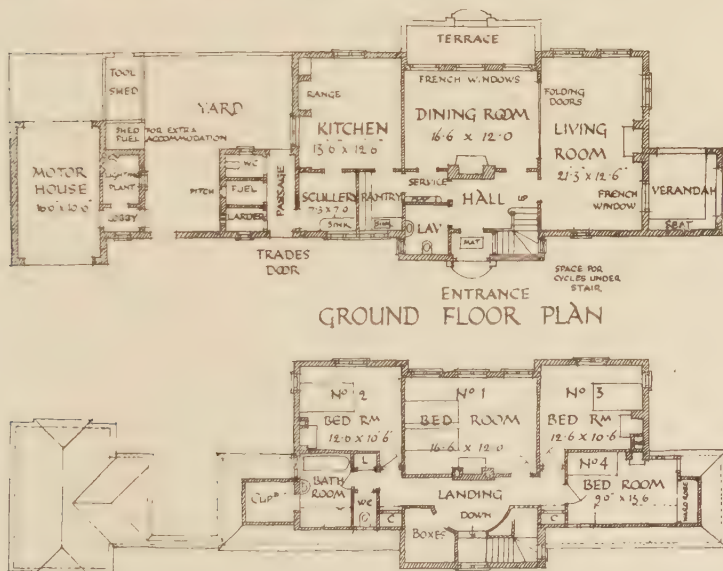


199.—SOUTH FRONT OF COTTAGE BY E. GARRATT AND H. W. SIMISTER.

into simple rectangular panels, which are covered by slight patterns done by the plasterer with a comb. Mr. Pinkerton has been somewhat over-generous in the space allowed to porch, lobby, hall and stairs, and the covered way to the scullery and

coal space on the west side seems also a rather lavish expenditure of floor area. Unlike most competitors, he has put the kitchen quarters and motor-house at the west, instead of on the east, side. It is to the good that all four bedrooms have a south aspect.

Mr. Harold Falkner's solution of the problem (p. 175) is simple and interesting. He shows a little round entrance forecourt surrounded by yews, and employs the drop of the site at the north-west corner to provide a little square pool set in a paved space, with a path to another paved garden at the west side of the



200.—PLANS OF COTTAGE BY E. GARRATT AND H. W. SIMISTER.

cottage. The motor-house is placed at the east side, and is connected with the main building by the house for the lighting plant. Mr. Falkner has utilized the dry ditch by converting it into a pair of lily pools, divided by a bridge, which is on the main axial line from the French window in the dining-room to a seat at the south end of the garden. A good point of the plan is that the kitchen is divided both by the scullery and the pantry from the hall, and cooking smells are therefore kept at the greatest possible distance. The two sitting-rooms are a very satisfactory size, as is also the main bedroom, but the plan involves three chimney-stacks, and one of them on an outside



Godfrey Pinkerton

201.—NORTH AND SOUTH FRONTS.

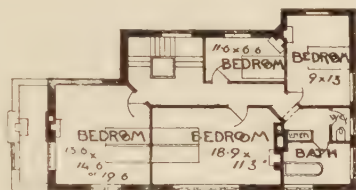


202.—DESIGN BY GODFREY PINKERTON. FIRST AND GROUND FLOOR PLANS.

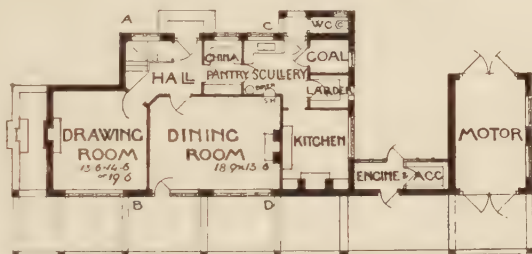
wall. The design shows a workmanlike and practical scheme, but the north front is less attractive than the south.

By way of summing up, the least that can be said is that the designs illustrated in this chapter prove the existence of a abundant ingenuity and considerable versatility in the treatment of an eight-roomed holiday cottage. It is a mark of the present tendency of design that the more successful among the competitors decided to rely on regularity of plan, austerity of elevation and a conscious balance of features, coupled with a classical note in the treatment of detail. It may be suggested that the cottage tradition calls for something less conscious, but that is to beg the question. There is a note of insincerity in the attempt to

reproduce the haphazard planning and quaintly projecting features which give us so much satisfaction when we see them in old cottages. They are generally the result of casual accretions,



FIRST FLOOR PLAN



GROUND FLOOR PLAN



GARDEN ELEVATION



ENTRANCE ELEVATION

203.—DESIGN BY HAROLD FALKNER.



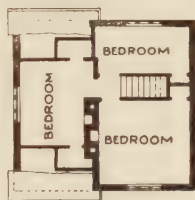
of a room or a shed added here, and an extra window opened out there. There exist, indeed, an ample number of examples of small eighteenth century cottages, both in red brick and covered with a skin of plaster. It is just as reasonable to adopt them as models for a modern cottage as it is to revert to earlier types and traditions. The fact remains that a holiday cottage of to-day—for which are demanded such modern and artificial adjuncts as a motor-house, a place for a lighting plant and a room for outdoor meals, like a loggia—offers a problem altogether as much detached from the conditions, which created the little cottage of bygone days built for those who worked on the soil, as from the needs of the labourer's cottage of to-day. This difference in the people who occupy such a holiday cottage, and the uses to which they put it, amply justify a more sophisticated character in its treatment. We do not play at the simple life with so strenuous an attention to the rules as did Prince Florizel in "The Winter's Tale," and we may therefore be excused if we give to the scene of our pleasures a setting less rigidly rustic.

## CHAPTER X

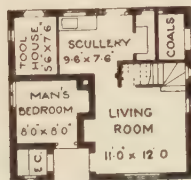
COTTAGES FOR ESTATE SERVANTS AND GATE  
LODGES

FOR GARDENERS AND CHAUFFEURS—COTTAGE COMBINED WITH GARDEN-HOUSE—PLANNING AND TREATMENT OF GATE LODGES INFLUENCED BY DESIGN OF MAIN HOUSE—DOUBLE COTTAGES WITH ARCHWAY—A GROUP OF THREE

IT seems desirable to devote a few pages to considering cottages intended for the accommodation of estate servants, in cases where such use affects their planning or treatment. This is specially seen in gate lodges, which involve in their design questions of axial planning, etc., in their setting with reference



FIRST FLOOR PLAN



GROUND FLOOR PLAN

*Forsyth and Maule.*

10 0 10 20 FEET

204 AND 205.—AT BOURNE END.

N

to the larger houses which they serve. Considered by themselves they are generally no more than cottages built by the side of

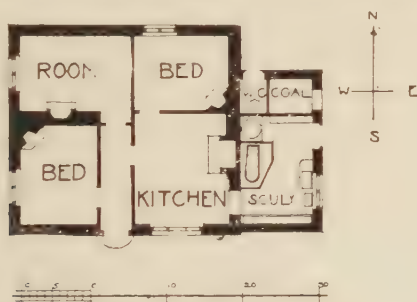


*Sir Robert Lorimer,*

206.—A SINGLE-STOREY CHAUFFEUR'S COTTAGE AT HILL OF LARVIE.

entrance gates, and as such they may properly take their place in this survey of the cottage problem.

The cottage at Bourne End designed by Messrs. Forsyth and Maule, was built in connection with a week-end home, for the gardener, and an extra bedroom is provided on the ground floor for a chauffeur. The arrangement of the first-floor rooms, with its ingenious avoidance of waste space in landing or passage, determined the plan downstairs, which is convenient, except that the placing of the E.C. facing the entrance to the living-room is hardly fortunate. A good point is the inclusion of a tool-house within the main walls. It is a thoroughly attractive cottage, with a stout chimney, and throughout of brick rough-cast, except



*Sir R. Lorimer.*  
207.—SINGLE-STOREY COTTAGE.

at the base, and above the first-floor level tile hung. The pre-war cost was distinctly low—£215—at the rate of 5*d.* a cubic foot.

The chauffeur's cottage designed by Sir Robert Lorimer (Figs. 206 and 207, is unusual in so far as it is of one storey only. It is a good example of its type, which is practical where two bedrooms only are required. If, as is usually the case, it is desired to provide accommodation for a larger family, it is more economical to provide the extra rooms on an upper floor.

The example shown in Figs. 208 and 209 was built for estate servants—a middle-aged couple—and in stone to accord with the main house which it adjoins. It is unusual in having only one external door; but its architect, Mr. Ascough Chapman, attached importance to this arrangement because of the freedom from draughts thereby ensured. It may be noted however, that a second external door is generally necessary to give access to an adjoining E.C. under the same roof. In this case, however, the E.C. is altogether separate, and the provision of one outer door only is thereby made practicable. The pre-war cost was £250, a considerable sum for a four-roomed cottage, and illustrates the costliness of stone buildings as compared with brick.

Not least of the problems which face the designer of cottages

*Ascough Chapman.*

208.—FOUR-ROOMED STONE COTTAGE.

*Ascough Chapman.*

209.—PLAN.

for estate servants is the right placing of them with relation to the architectural scheme of the main house and gardens. There is therefore a good deal to be learnt from the cottage which Mr. H. S. Goodhart-Rendel has added at Goldings, near the great house designed by the late George Devey. A feature to which attention may be drawn is the skill with which he has made it serve not only its primary use as a cottage, but also a decorative one as an ornamental feature of the garden. The illustration on page 181 shows that the building has been set on the line of a garden wall, and that to its western front, with its open parapet, has been given a definitely Elizabethan character which recalls the brick garden-houses of the beginning of the seventeenth

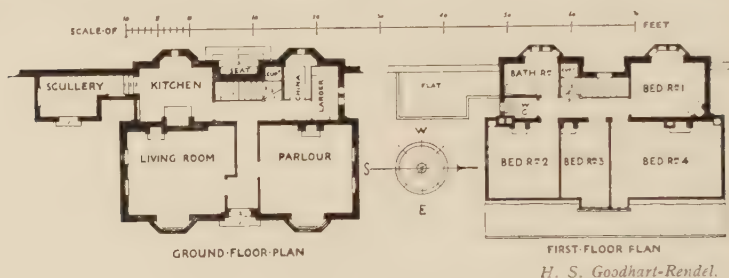




210. GARDENER'S COTTAGE AT GOLDINGS, SHOWING TREATMENT OF ELEVATION FACING THE GARDEN.

## 182 *Half Cottage—Half Garden House*

century. The middle of this elevation has been treated as a large niche with steps leading up to a seat. There are only two very small windows on the ground-level, one for the pantry and the other for the kitchen, the chief lighting of the kitchen



211.—AT GOLDINGS.

being by a window on the south side. There is therefore nothing which militates against the use of the recess as a place where one may rest in the course of a walk round the extensive gardens of Goldings. Though this front is conceived on somewhat stately



H. S. Goodhart-Rendel.

212.—ENTRANCE FRONT, GARDENER'S COTTAGE.



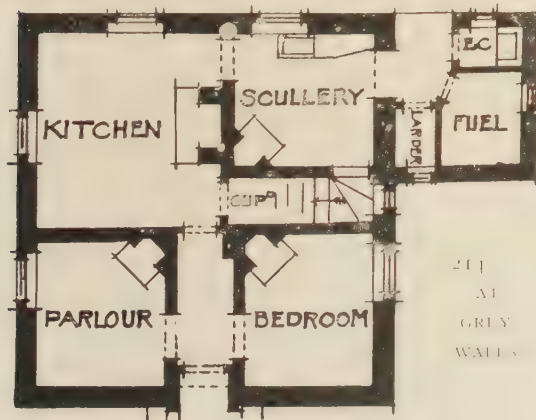
H. S. Goodhart-Rendel.

213. -AT GOLDINGS: RECESS ON GARDEN FRONT.

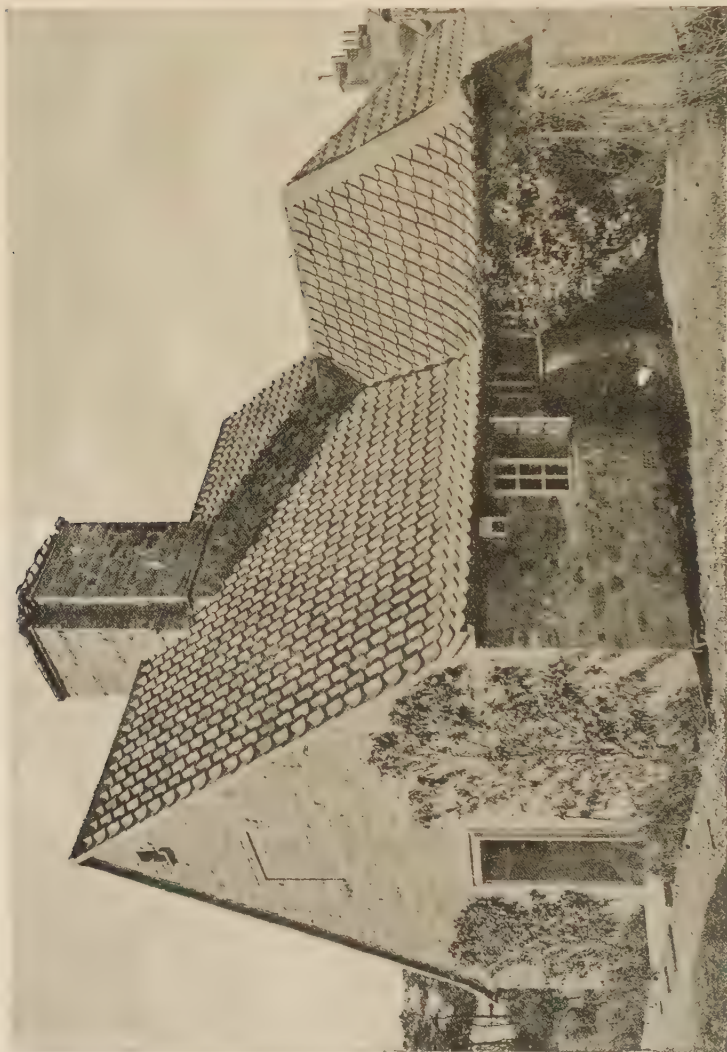
lines to fit it as a decorative adjunct to the garden, the east side

relapses, and very properly, into a more ordinary cottage manner (Fig. 212).

Very delightful in the treatment of its masonry and grey pantiled roof is the cottage at Grey Walls, Gullane, designed by Sir

211.  
AT  
GREY  
WALLS

Edwin Lutyens. In such a building, which has a definite relationship with the main house, and can be seen from it.



See Edwin Lutyens.

215. COTTAGE AT GREY WALLS, GULLANE.

economic considerations do not press, but it is well to emphasize that building in stone is almost invariably more costly than in brick (Figs. 214 and 215).



The cottage designed by Mr. Eric Francis shown in Figs. 216 and 217 is part of a quadrangle of buildings built for that well-known breeder and trainer of hunters Miss Clay of Piercefield. It was



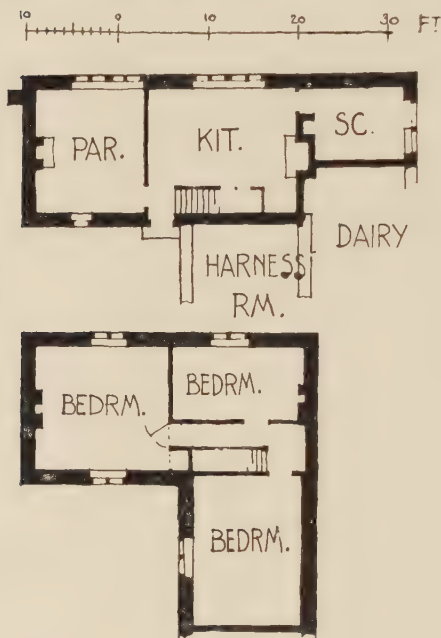
*Eric Francis.*

216.—COTTAGE FORMING PART OF HUNTING STABLES.

unnecessary to build over the wash-house, as the third bedroom is accommodated over the harness room. The skyline of the general group is thus improved, and character given at small outlay by putting a little pavilion roof over the outhouse. The



cottage, intended for a headman, is roomy, so that, though the cost approached £300, it only worked out at 6*d.* per foot cube.



217.—PLAN OF MR. ERIC FRANCIS' COTTAGE.

them to form, as it were, a connected and interdependent entity that included house, offices, bothy, garage, workshops, yards, walled gardens and cottages for married employés. Fig. 219 shows the last named in the foreground opening on to the drive, and be-

Limestone, quarried close by, formed the principal material, and a general appearance of solidity is given by its liberal use in the chimney stacks. The slates are from Delabole, thick, rough-edged, grey with a russet tinge. They harmonize very well with the stone and melt into the landscape.

The group of three cottages (Figs. 218 and 219) is part of the somewhat extensive architectural scheme at Moun-ton House, near Chepstow. Occupying a bare table-land, all the buildings were necessarily visible, and therefore Mr. Tipping arranged



218.—PLAN OF THE MOUN-TON COTTAGES.

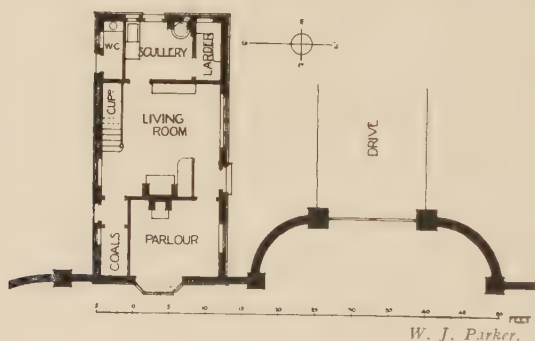
yond them the kitchen garden wall and the garage quadrangle. The treatment of the cottages had to be architectural and in sym-



219.—COTTAGES ON THE DRIVE A MOUNTON HOUSE.

pathy with, though subsidiary to, the house itself. There are the same massive coins and thick walls, the same unbroken roof

of stone tiles. The windows are leaded iron casements in oak frames, the latter, for these humbler dwellings, being unmoulded. The same quarry which provided thick strata of stones up to 5 ft. long for the coigns, lintels, etc., also gave thin laminated courses that could be effectively used for relieving arches over the windows and other like purposes. But there is no ornamentation or unnecessary detail, and no material beyond limestone, oak and stone tiles. Tone and texture, form and line are relied upon to produce the desired effect. The planning of the end cottages is good and practical, and the exigency of exterior symmetry has not seriously interfered with the convenient disposition of the central dwelling. The living-rooms all look out on to the yards and gardens, get the early morning sun, and are



220.—AT FERNHILL PARK.

near to wash-house, bathroom and out-offices. The parlours face the drive and a fine view over the Severn estuary. Each cottage has three roomy bedrooms upstairs. The low windows to the front mainly light staircases, and all the bed-

rooms have high light, there being gables to front and ends and a row of five dormers at the back. The stone is warm and varied in tone. None has that forbidding dry clay colour so usual in limestone; much has the ruddy stain of the rich coloured soil that lies above, but there is also a purplish tinge which helps to produce a pleasant blend. The light yellow of Cotswold stone tiles is not agreeable with this range of wall colouring. Of old, in this part of Monmouthshire a thick stone tile of reddish hue was in use, obtained locally or from the neighbouring Forest of Dean region. It is now unprocurable. But a stone tile of various but warm tones was for a short while quarried from the hills on the Brecon-Hereford borders, and has been used with good results at Moun-ton.

The gate lodge at Fernhill Park, Berkshire (Figs. 220 and 221) was designed in the same manner as the big house, which is of the period of William and Mary, with bold chimneys and big pedimented dormers that make the three bedrooms upstairs very light and airy. An attractive feature in the wall is the bullseye

opening, filled with an iron grille, to the left of the small lodge gate. The main gates are all the more impressive for being well set back from the line of the road (see below).



W. J. Parker.

221. FERNHILL PARK, BERKSHIRE.

The two interesting Scottish examples at Pitkerro and Balcarres (Figs. 222 to 225) are both smaller than the Fernhill lodge, having a single living-room with small scullery on the ground floor, and two





Ormiston Lodge, designed by Mr. Edward Warren, is at one of the gates of Witley Park. It is a more ambitious building, of stone, and with a parlour as well as living-room and scullery on the ground floor, and three bedrooms, bathroom and cupboard upstairs (Figs. 226 and 227).

An altogether different idea, and an excellent one, has been adopted by Mr. Brierley for a house at Bishopthorpe, near York, viz., the grouping under one roof of lodge, coach-house and stables. This gives an imposing block of entrance buildings and has a practical side, because the coachman is living close to his work. The illustration on page 193 shows well what an



Sir Robert Forimer.

225.—AT PITKERRO.

attractive vista is seen through the open gateway, while the low-pitched pantiled roof gives a sense of welcoming comfort.

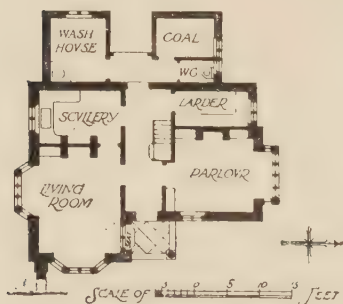


*Edward Warren.*

226.—AT WITLEY PARK.

The lodge accommodation upstairs amounts to three bedrooms. The Victorian idea was to plan the entrance lodge without

reference to the house, which was approached by a wriggling road that in point of design rose no higher than the ideals of a cemetery. By giving regard to planning on axial lines, so that the entrance from the road has a direct relation to the entrance to the house, that air of respectable mystery which was so beloved in the middle of the nineteenth century is sent to the limbo reserved for pretentious futilities.



227.—AT WITLEY PARK.

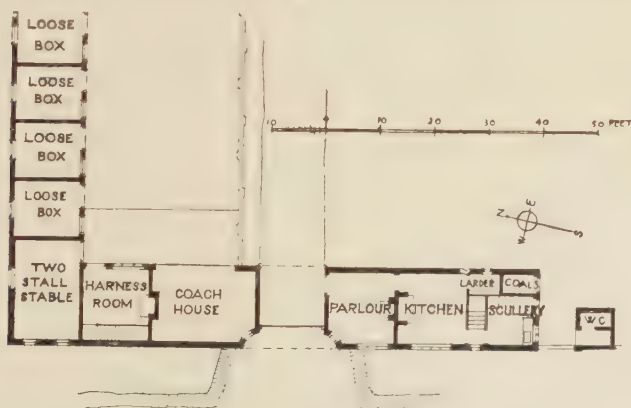
It may be added that the system of grouping employed at Bishopthorpe necessarily effects economies as compared with building lodge and stables in separate blocks.



Waller Brierley.

228.—COMBINED LODGE AND STABLES AT BISHOPTHORPE.

A pair of lodges, one on either side of the entrance gates to an estate, is a usual arrangement, but it would often be better to treat them as one building, a method employed by Sir Edwin

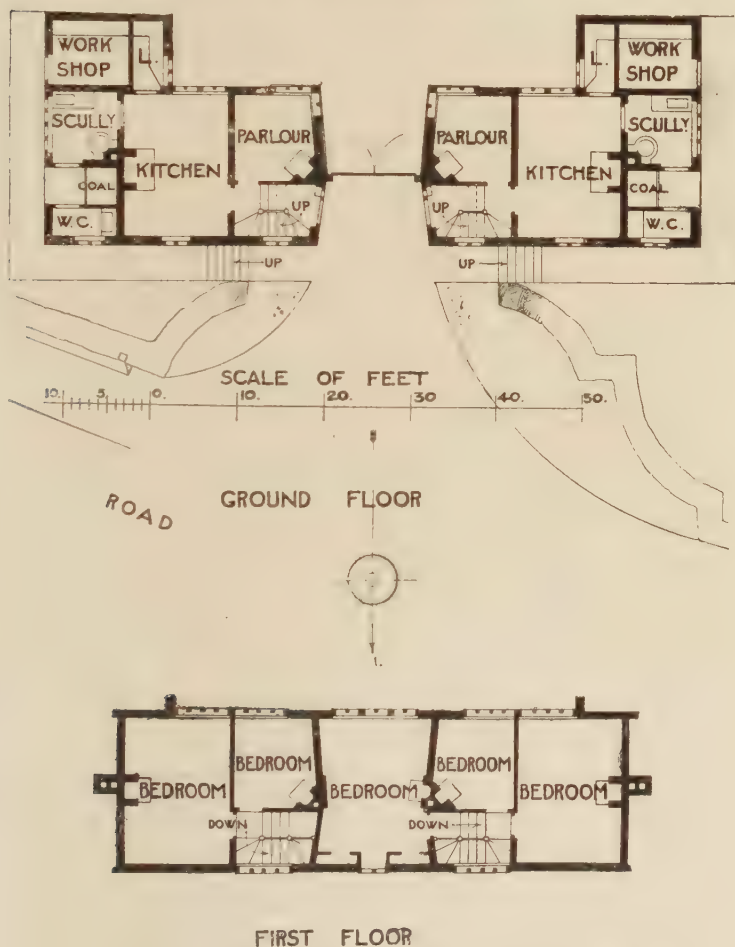


229.—AT BISHOPTHORPE.



230 DOUBLE LODGE AT BARTON SAINT MARY EAST GRESCLIFF FROM THE ROAD

Lutyens at Barton St. Mary, East Grinstead (Figs. 230 to 233). A marked aspect of dignity belongs to this pair of cottages with its central opening for the carriage-way to the main house.



*Sir Edwin Lutyens.*

231.—PLANS OF DOUBLE LODGE, BARTON ST. MARY, EAST GRINSTEAD, WITH CARRIAGE-WAY THROUGH.

The treatment of the building follows the vernacular traditions of the neighbourhood—white rough-cast walls for the ground storey and tile-hanging above. The inner walls of the carriage





232.—THE LODGE ENTRANCE, BARTON ST. MARY, FROM THE ROAD.

passage through the building are of half-timber work, but Sir Edwm has very wisely been economical of this type of construction, which becomes more and more an anachronism in



*St. John Lodge.*

233. DOUBLE LODGE, BARTON ST. MARY, FROM THE SOUTH.

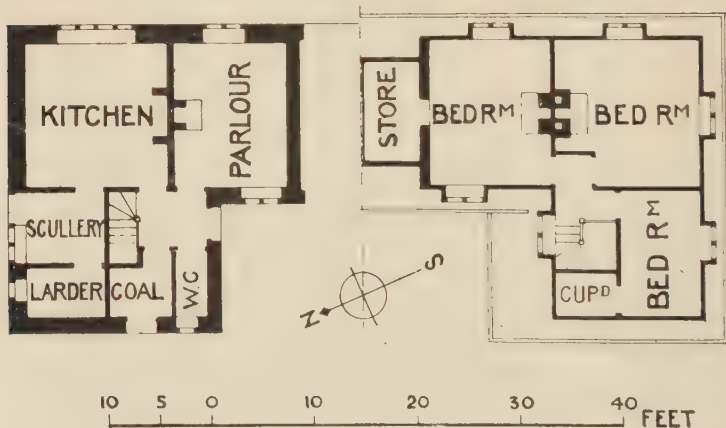
modern work. The space in both halves of the lodge has been well utilized. The kitchens have windows to north and south



*Alan Royds.*

234.—TWIN LODGES AT DORE MOOR HOUSE, DERBYSHIRE.

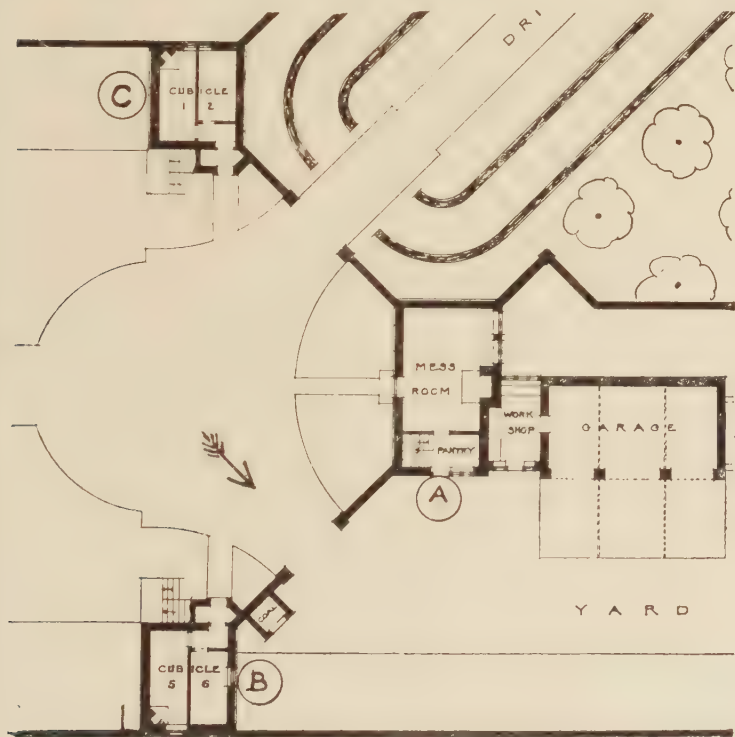
and the parlours to the south only. A practical provision is a workshop for each cottage. Upstairs there are two bedrooms for one family and three for the other.



235.—PLAN OF TWIN LODGES.

A similar arrangement was devised by Mr. Alan Royds for the gate lodges at Dore Moor House, Derbyshire (Figs. 234 and 235).

In the case of a large house, the lodges at the entrance may fulfil a very important function in the general development of the architectural scheme by masking awkward lines of approach. This is seen very well at Grey Walls, Gullane (Figs. 236 to 238). The entrance to the grounds from the road bore no sort of reference to any important axial line of the house or of the carriage-approach. Sir Edwin Lutyens got over the difficulty with his



*Sir Edwin Lutyens.*

236.—PLAN OF THREE LODGES AT GREY WALLS, GULLANE.

usual ingenuity by building three lodges, which are perfectly balanced, as seen from the main entrance (to the left of the plan shown in Fig. 236) and also from the house. The way to the latter is between the lodges marked A and C on the plan and the opening between lodges A and B leads to the yard of the garage. The photograph reproduced in two halves in Figs. 237 and 238 was taken from the point of view shown on the plan by an arrow.

It shows in Fig 237) the lodge A, which consists of a messroom for the men employed. The garage block is behind it. Fig. 238 (the other half of the photograph) shows lodge B, the accommodation in which is four bedrooms. Lodge C, which is not illustrated by photograph, also has cubicles. By distributing the accommodation, which is a perfectly practicable arrangement for outdoor servants who are single men, a difficult architectural



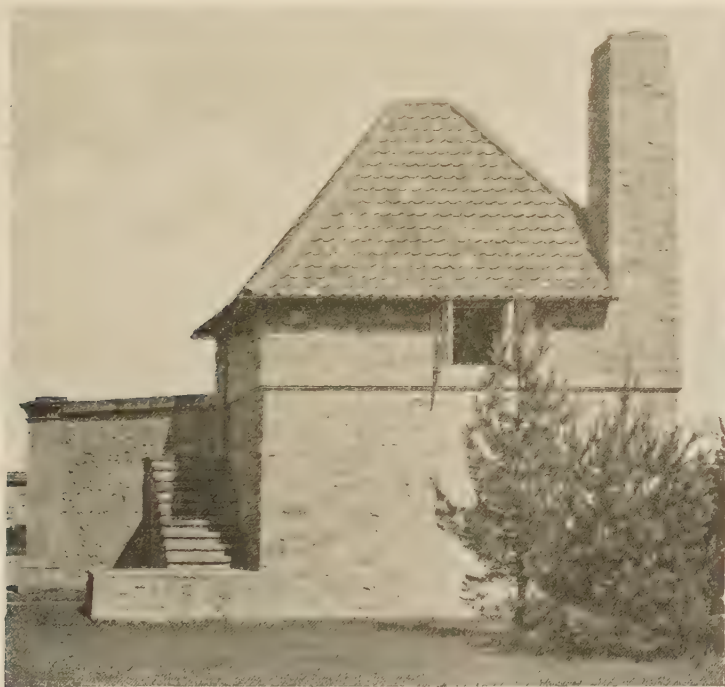
237.—AT GREY WALLS: LODGE A (SEE PLAN, FIG. 236).

problem was solved in an interesting and wholly successful way.

It is one of the good things about a gate lodge that it gives just opportunity to the designer to invest a little building with a marked architectural character which would be inappropriate and, indeed, pretentious in a cottage built for ordinary purposes. It is, in effect, an outpost of the mansion, the needs of which it serves. It may properly strike the same note of design and prepare the mind of the visitor for the character of the main



building. It is permissible, moreover, to indulge, not only in especial richness in the treatment of materials, but also in a more conscious variety in planning than is appropriate in simple cottage work. The lodge at Elmstead Glade, Chislehurst (Figs. 239 and 240), designed by Mr. Frank Verity, is a good exercise in an early eighteenth century manner. The ground floor is occupied by kitchen, scullery and two bedrooms, and there is



*Sir Edwin Lutyens.*

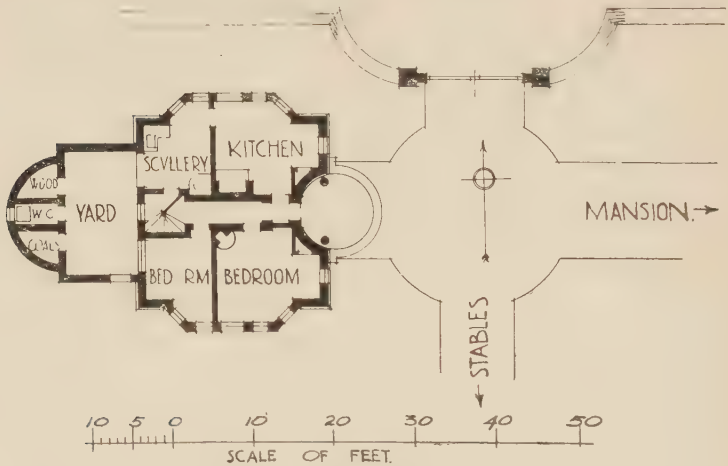
238.—AT GREY WALLS: LODGE B (SEE PLAN, FIG. 236).

a room in the roof. The coal space, etc., are contrived at the far side of a little yard, and the semi-circular plan of this little group adds to the interest of the scheme. The bold cornice and the rusticated brick quoins are good features.

Another very good gate lodge, at Moore Place, Esher, is shown in Figs. 241 to 243, and was designed by Sir Ernest George and Mr. Yeates. Its octagonal plan makes it an interesting variant on the more usual types. The rooms are ingeniously contrived. A tiny hall at the entrance door gives access to

*Frank Vermy.*

239.—LODGE AT ELMSTEAD GLADE, CHISLEHURST.



240.—AT ELMSTEAD GLADE.

kitchen and parlour, and there are two bedrooms upstairs.

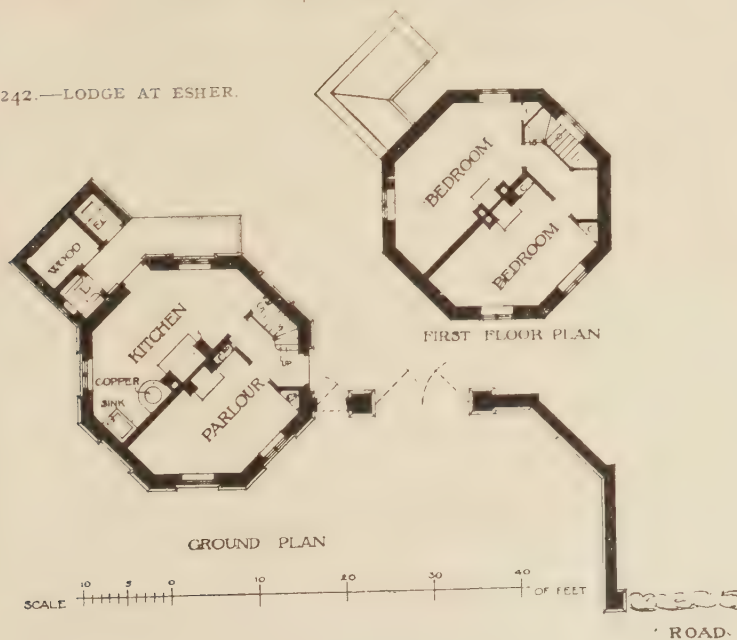
The last two lodges illustrated show the happy effect of a markedly architectural treatment, but sometimes the surround-



Sir Ernest George and Yeates.

241.—LODGE AT ESHER.

242.—LODGE AT ESHER.



ings of an entrance lodge suggest a building of very modest character. At Hole Hird, Windermere, for example, the late



243. OCTAGONAL LODGE AT MOORE PLACE, ESHER.  
Sir Ernest George and Yeates.

Dan Gibson designed a low spreading cottage, which is illustrated in Fig. 244. The site is richly wooded, and from the

road wide views are obtained across the lake to the hills beyond. Doubtless Gibson felt that it would be unwise at such a spot to put up a building which drew attention to itself and away from



*The late Dan Gibson.*

244.—LODGE AT HOLE HIRD, WINDERMERE.

the natural beauties of the scene. Whether that was so or not he designed a lodge which is wholly unobtrusive and nestles quietly in its bower of trees.



## CHAPTER XI

## REPAIR AND ALTERATION

THE NEED TO PRESERVE CHARACTER OF OLD VILLAGES—EXAMPLES OF SUCCESSFUL COTTAGE RENOVATION—CHANGING LABOURERS' COTTAGES INTO WEEK-END HOMES—A CONVERTED OAST-HOUSE.

IT may be admitted that it is often, but not always, as expensive to repair a little old building as to pull it down and build afresh. None the less, every nerve should be strained to save the old work, for it is an expression of craftsmanship that can never be reproduced; it is, in fact, a piece of history. Words to this effect have so often been written and spoken that there is a risk of their repetition being wearisome. Nevertheless, all who love the English countryside and what it represents, all who see our market towns and villages continually marred by the ignorant builder with his hideous sham villas, purple slated, will appreciate that the writer on architecture must feel "woe is me if I preach not the gospel." Not only is the neglect of old village buildings bad art and the sign of an inert civic conscience, but it is bad business from the point of view of the landowner and everybody else. Let us take a case in point. There is a Worcestershire village (its name will occur to many) that has escaped the besom of destruction. It was always a beautiful place, and its beauty has been allowed to remain. A century ago, no doubt, there were a score or more villages in the same county quite as beautiful. It is possible to walk their broad streets and forget the hideous blots that now deface them, to imagine them as a whole as they now appear only in the fragments that remain. Who, though, wishes now to live in them, defaced as they are in their old features, and polluted by new vulgarities? What, on the other hand, of the undefaced village to which reference has been made? It has become a focus of new life, because its old beauties have remained. Folk are drawn to it, buy land, build new houses—but reverently and in the light of old traditions. It is alive with a new prosperity, and has taken on a new pride. Fortunately the place was obviously picturesque as a whole. It is necessary, however, if villages that have been defaced are to be recreated in a new

spirit of beauty, that people should look into their buildings a little closely. In this connection we may listen to Mr. C. R. Ashbee, for his writings on the subject are helpful; "People



245.—AT BROAD CAMPDEN, GLOS.

will appreciate an old building if it be picturesque, or if it be built by somebody whose name they have heard: that is, if it appeal to their pictorial sense or to their literary sense. They



C. R. Ashbee.

246.—FOUR ROADSIDE COTTAGES TURNED INTO TWO AND REPAIRED  
AT BROAD CAMPDEN.

do not understand it for its construction or beauty. If it happen to be disguised, as old buildings often are, with bad or commonplace additions, they may ignore it altogether. The name of Sir Christopher Wren has saved many a building, and the fact



247.—" WESTS " BEFORE RENOVATION.

that he could not be proven its author has lost us many more.



*H. Avray Tipping.*

248.—GROUND AND FIRST FLOOR PLANS OF " WESTS " AS ALTERED.

We are a foolish and half-cultured people; and the principle of 'beauty in all things' which we enjoy in the poetry of Keats, we deface, obliterate and forget in the poetry of Thorpe, of John of Padua, of Gibbs, of Pugin, of the hundred and one little lyrics of stone that such as they have inspired by the wayside." All this is exceeding good sense, but it is in no way a plea for the preservation of damp and insanitary



249.—“WESTS” AFTER RENOVATION.

cottages *as such*. Damp and bad sanitation must obviously be destroyed, but every effort should be made before the cottages are destroyed with them. If the principles upon which the Society for the Protection of Ancient Buildings works were widely known, many a cottage could be saved and made perfectly habitable for less money than would be spent in building anew. At the same time the village would retain its beauty



250.—" JONES'S " BEFORE RENOVATION.

and interest, which even now have a money value, and will be worth more as education in taste covers a wider field.

This point may be illustrated by reference to the accompanying pictures of four roadside cottages at Broad Campden (see page 207), repaired by Mr. C. R. Ashbee. They had become unfit for human habitation, and were so small that the four only made two satisfactory homes. The plan shows how well the remodelling has been accomplished. The total cost of reconstruction was no more than £158 (pre-war) so not only were the



amenities of the village preserved by rescuing the old work, but less money was spent than on a new building. The cottages of Monmouthshire, unhappily, tend to the architectural meanness of their western neighbours of South Wales, rather than to the fine traditions to the east in Gloucestershire, although, where pantiles are the roofing material, a better slope of roof appears than in the low-pitched slate-covered cottages of Wales. In Mownton, near Chepstow, a small parish once flourishing but since decayed, the habitations, in many cases, lay ruinous or



*H. Avray Tipping.*

251.—PLAN OF REPAIRED COTTAGES CALLED "JONES'S."

neglected. A cottage whose original meanness is heightened by the sordidness of neglect is an utterly unlovely thing. Mr. H. Avray Tipping owned a small farm in the parish before he built his own house there, and the extreme picturesqueness of the limestone gorge led him to convert into a wild and water garden the end of the farm, which lay within it and consisted of a steep hanging wood. Here two of the most neglected cottages close by, but under different ownership - constantly caught the eye and spoil the picture. In time Mr. Tipping got possession of

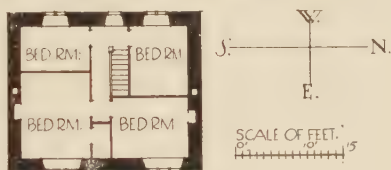


252.—" JONES'S " AFTER RENOVATION.

them, and as they were among the nearest houses to the tiny church, and he wanted to maintain the idea of inhabitation and of a village, he thought it best not to destroy them, but to try

and make them decently habitable within and of fair appearance without. The accompanying sketches give a good idea of the appearance of the cottages both before and after treatment ; but no reproduction can realize the full sense of sordidness conveyed by such tenements in the condition they were in—chimney toppling, tiles off or awry, windows broken, woodwork decayed and a surrounding of scattered potsherds instead of trim gardens.

At " Wests " (Figs. 247 to 249), which was to be for a gardener and to be brought within the general garden enclosure, the broken walls of the ruinous lean-to were used as the lower part of an extension. This gave a comfortable sitting-room off the kitchen below and an airy bedroom over, making their number up to three, all opening out of a passage. The two old ones were ceiled at the wall-plate, and a tall man could barely stand up with his hat on, while the wretched little windows were much lower still. The staircase was a mere ladder and the bedrooms opened out of each other. Mr. Tipping put in a new and rather easier stair, made a passage, threw half the roof-space into the height and raised the new windows right up to the roof-plate. The new bedroom, which is of good size, and has a fireplace and a large window high in the gable end, is, however, much the best of the three. Old pan-tiles were obtained for the new piece of roof and laid over boards and felt. The sides of the upper storey were hung with elm weather-boards, than which no material tones more rapidly and pleasantly. As Mr. Tipping was known to want this cottage, he had to pay more than the market price for it. But for such a market price it had been sold twenty years before, and had fetched £60, having a good-sized garden plot. The cost of reconstruction for it practically amounted to that—was almost exactly £100 (pre-war). " Jones's " (Figs. 250 to 252) was not needed for use ; but it was necessary to improve its outward look and tidy its garden. Inside, it was arranged as holiday quarters for friends who liked summer picnicking amid beautiful surroundings. No rooms, therefore, were added. The ruinous and leaky roof-windows, which were



FIRST FLOOR PLAN



GROUND FLOOR PLAN.

*Clough Williams-Ellis.*

253.—CARNARVONSHIRE COTTAGE AS ALTERED.



254.—COTTAGE AT GLASFRYN BEFORE RENEWAL.

*Clough Williams-Ellis.*

255.—SAME COTTAGE AFTER ALTERATION.

miserably low, were removed and new ones put at a convenient level in the gable ends. This gave an unbroken sweep of roof,



which was brought down over the edge of the doorway as porch and over the bay window, added to give sunshine and gaiety to the living-room. The wide old hearth was re-opened, and fire-dogs and a large, simple, local iron fire-back put in. Next to it is a small kitchen, lit from both sides and fitted with a "portable" range, and beyond that a back kitchen and a larder. New cottages would have had higher ceilings and certain other hygienic advantages. But the cost of building anew with due regard to the outward aspect would have been far greater; and even these humble and ugly abodes seemed to have their own little local interest and parish history, which the alterations have continued rather than destroyed. More-

*G. H. Kitchen.*

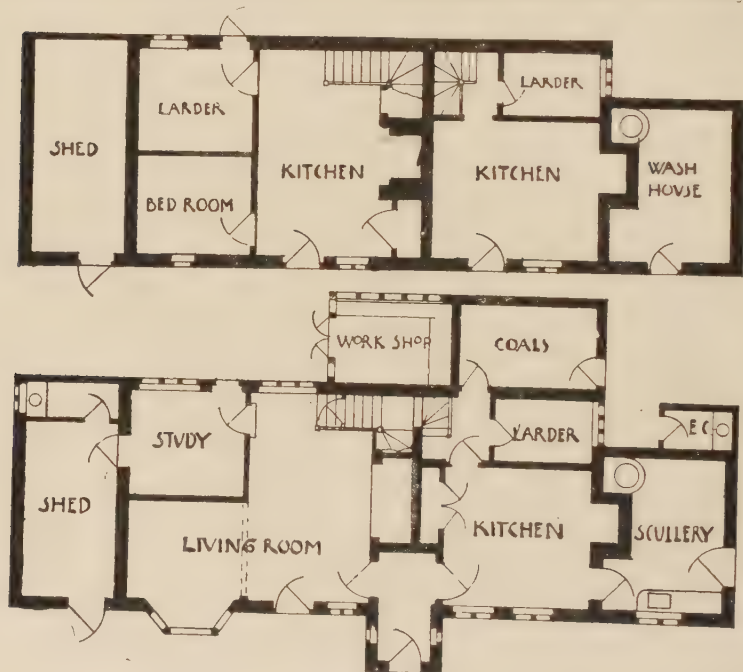
256.—YEW TREE COTTAGE AS ALTERED.

over, they belonged to, and were in full harmony with, the scene, whereas new ones, however thoughtfully designed, would have had an appearance of size, importance and modernity which would have struck a false note amid the entirely old-world and out-of-the-way aspect of this remote and rather lost-looking speck of bygone English landscape.

An interesting example of the remaking of a small holding is to be seen on the Glasfryn Estate, Carnarvonshire. It indicates what can be done with property which has been rightly condemned. The old cottage was of one storey, and contained practically no more than two rooms. It was hopelessly insanitary, cramped and dilapidated, but, as Fig. 254 shows, quite



romantic in appearance. Mr. Clough Williams-Ellis restored and enlarged it (Fig. 255). He used a great deal of the old materials and built as much as possible on the old foundations, only increasing the width on one half of the west side. About six feet in height of the old walling was retained. The new work continued above all the window openings, the frames in which are new and enlarged. Such of the old slates as were good sufficed to cover about half of the reconstructed roof, but nearly

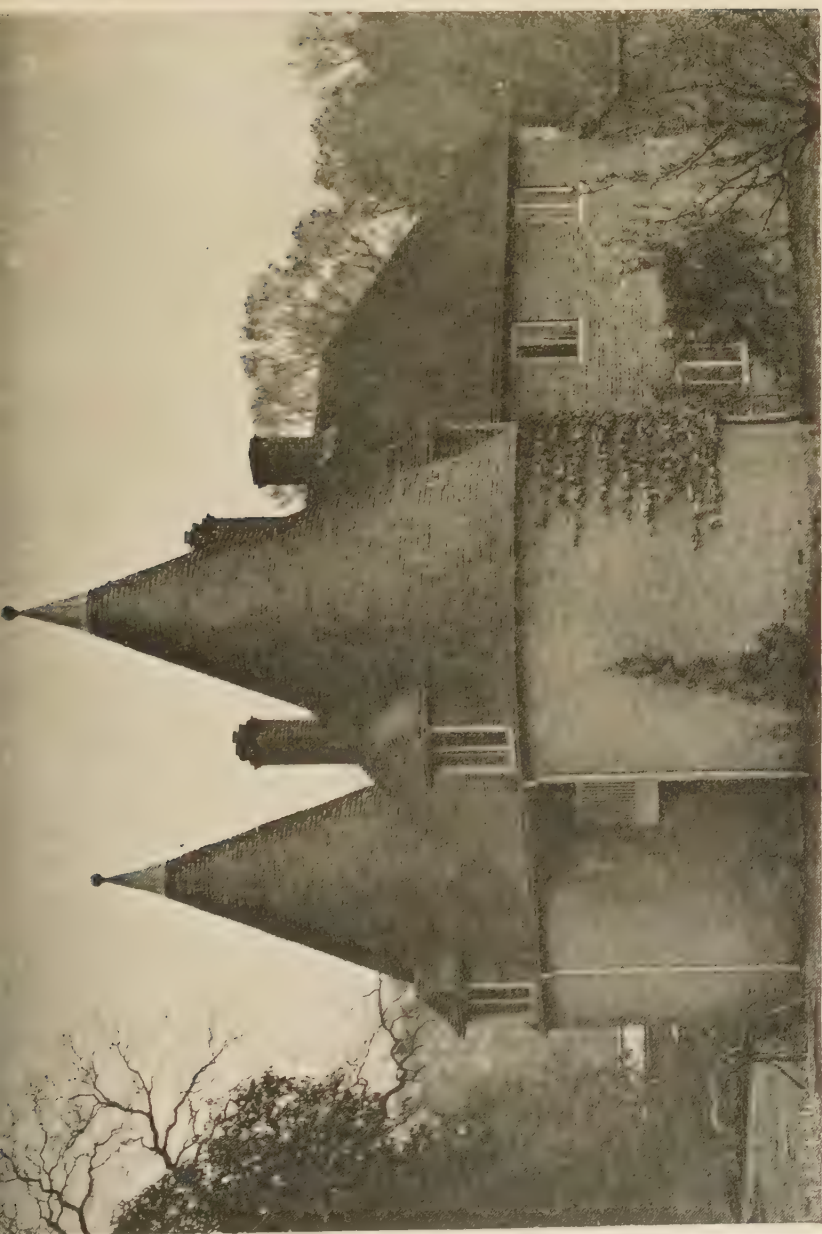


*G. H. Kitchin.*

257.—YEW TREE COTTAGE, COMPTON, WINCHESTER. GROUND FLOOR PLAN BEFORE AND AFTER ALTERATION.

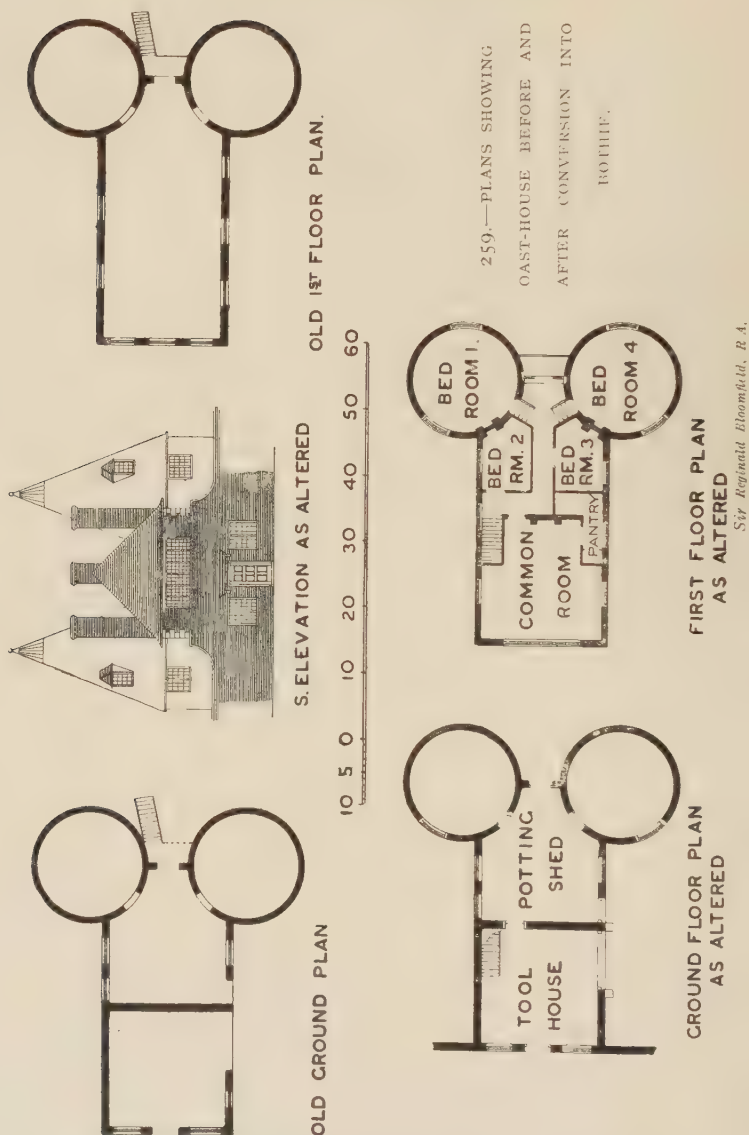
all the timber-work had to be new. The interior partitions and ceilings are all of tongued and grooved match-boarding, and the partitions are stiffened by a horizontal rail halfway up their height. The ceilings are clear varnished. Mr. Williams-Ellis claims that this treatment effects a saving in first cost, upkeep and space as compared with studding and plaster. The total cost of rebuilding the cottage was less than eighty pounds, a very small sum even for pre-war days.

Near Chepstow and hard by the new steading illustrated in



258.—AN OAST-HOUSE CONVERTED INTO COTTAGE AT GODINTON, KENT.

Sir Reginald Blomfield, R. I.



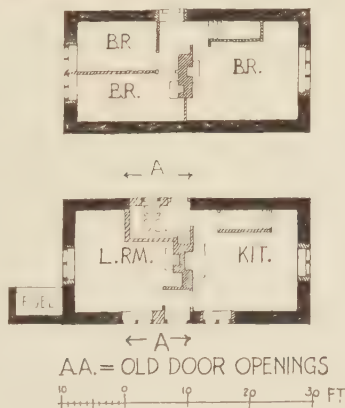
retained, but, as it had to be new roofed, the walls were raised 18 in. and the roof given a steeper pitch: board and felt, more-



260.—CONVERTED FROM A RUINED BARN.

over, were introduced to secure weather-tightness and warmth in the bedrooms. The unbroken oblong of the barn dominated the planning, which, nevertheless, gives the required accommodation quite conveniently, the smaller bedrooms being 8 ft. wide. The old pantiles were re-used, and only the little time required for garden making and creeper growing was needed to make the former barn look like an ancient cottage (Fig. 260).

The remodelling of labourers' cottages to bring them up to modern standards of accommodation and sanitary equipment would doubtless be attempted more often if the expense could be kept within reasonable bounds. It is a more satisfactory way of deal-



261.—PLANS OF BARN COTTAGE.

ing with old property than the frequent method of altering a group of two or three cottages into a little home for people who want to spend their week-ends in "simple" fashion. Sometimes, but rarely, when the character of a district changes, there is justification for this course. Before the war there were cases when old cottages would have become altogether derelict for lack of some one to put them in good repair for their normal occupants, but with a forward agricultural policy and a grave shortage of decent homes for rural labourers, it is to be hoped this diversion of cottages to playtime uses will not be continued. It should be a point of honour that no one should acquire a labourer's cottage for holiday purposes merely because it is attractive architecturally or historically, or by reason of its view or situation, without first building a new and wholly satisfactory cottage near by so that the total of available homes is not reduced. Yew Tree Cottage, Compton, Winchester, was originally two, and the upper of the two plans reproduced on page 216 shows them as they were. The lower plan indicates the additions and alterations. Especially may be noted the ingenious treatment of the two staircases, which were retained and joined at the first landing. The original builder had put his bedroom windows at the floor-level to get them below the eaves. Mr. G. H. Kitchin, who devised the alterations, corrected this by changing them to dormers. Fig. 256 shows the result of his work.

An interesting example of the alteration of a type of building which tends to outlive its usefulness is illustrated in Fig. 258. Oast-houses have the peculiar charm of enshrining the spire form in domestic building, and they make such delightful features in English landscape that their destruction is greatly to be deprecated. Kent is turning from the uncertain business of hop-growing to the cultivation of fruit, and the oast-house in consequence begins to fall into disuse. At Godinton, Sir Reginald Blomfield has added to one and made of it an attractive bothie. Fig. 259 shows the plans of the building before and after the alterations were made. Mr. Clough Williams-Ellis has also preserved an oast-house in a block of buildings at Hildenborough, Kent, used for Princess Christian's Farm Colony.



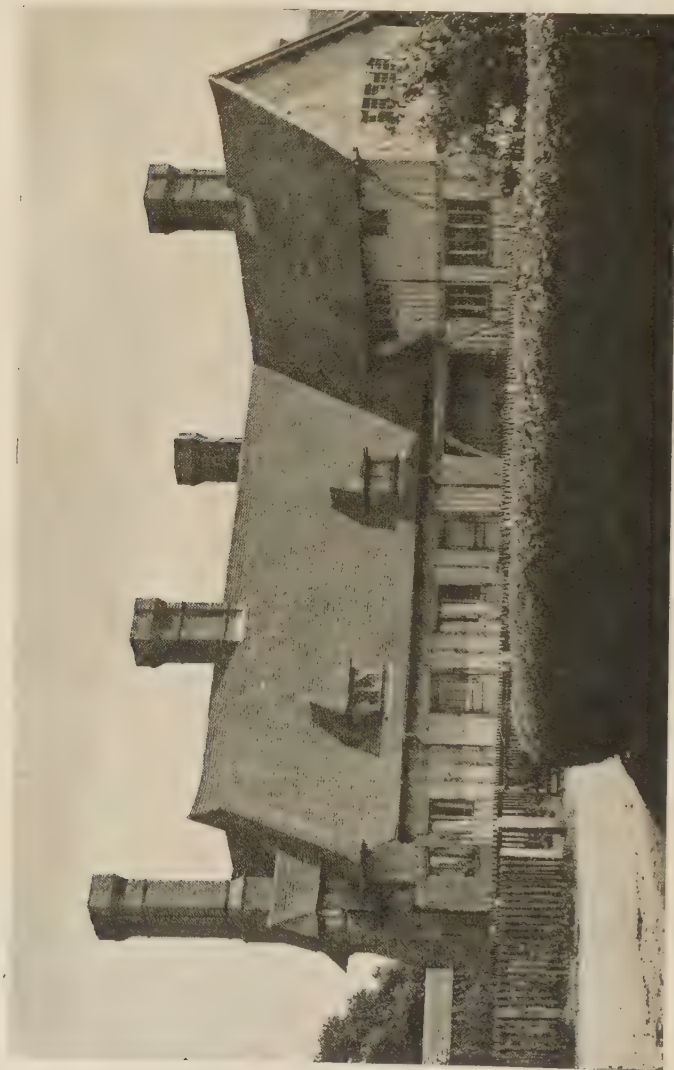
## CHAPTER XII

## THE GROUPING OF COTTAGES

ARTISTIC VALUE OF GROUPING—EXAMPLES IN OXFORDSHIRE, SURREY,  
ESSEX, GLOUCESTERSHIRE, ETC.

THE grouping of cottages in blocks of three or more has advantage in cheapening the cost as compared with single cottages, but it is well to consider it also from the point of view of architectural amenity. It is difficult to make the small single cottage look attractive, because the designer is deprived of the conspicuous advantages obtained from a long roof-line, from the interesting skyline created by several chimney-stacks and from large breaks in the lines of the plan. All these features can be secured by building several cottages in a block. The illustrations of this chapter are chosen to lay stress on æsthetic possibilities, rather than economic difficulties. The group of three dwellings illustrated in Figs. 262 to 265 cannot pretend to answer any economic problem, but its artistic success is sufficiently demonstrated. We may hope that there may still be some landowners who will be prepared to face loss rather than lose the opportunity of putting a satisfying building on some prominent village site. For setting there must be imagined an ideal Oxfordshire village remote from the railway, and, as yet, undefaced by thoughtless modern buildings. All around are old cottages of flint, brick and half-timber. The task of the architect, Mr. Maxwell Ayrton, was to provide a building that should be in perfect accord with its surroundings, and his success was complete. He was hampered by no local by-laws, such as in so many places prevented building being carried out in the manner consecrated by centuries of Oxfordshire usage. The cottages are entirely of timber construction, save for the brick base on which they are set. There is no brick-nogging between the oak timbers; the spaces between them are narrow and filled in with lath and plaster. The oak was all felled on the estate, split and axed in the woods and then carried to the site. This work was done exclusively by the local woodmen, and the home construction of the cottages was further emphasized by the making of the casements and their fittings, the door latches and the bolts

at the blacksmith's forge in the village. In connection with the woodwork, it may be of interest to add that in this part of



262.—GROUP OF THREE OXFORDSHIRE COTTAGES, SEEN FROM VILLAGE STREET.  
Maxwell Dyball.

Oxfordshire, just south of the Chilterns, the woodmen do not use the adze, as is common in most parts of the country, but

an axe with a short handle. Turning now to the cottages themselves, it may be noted how much attractiveness is gained by the setting forward towards the road of the third cottage, so as to give an internal angle on the main front. Reference to the plans (Fig. 205) will show that the design to secure a picturesque



*Maxwell Ayrton.*

263.—GROUP OF OXFORDSHIRE COTTAGES: VIEW FROM SOUTH-EAST.

effect has not impaired in any way the convenient arrangement of the rooms. By the provision of dormer windows of adequate size the best use possible has been made of the roof space. The interior walls are left untouched to show their natural construction of oak and plaster, and the usual garish

wall papers beloved of villagers are taboo. Perhaps no higher compliment can be paid to the skill with which Mr. Ayrton has



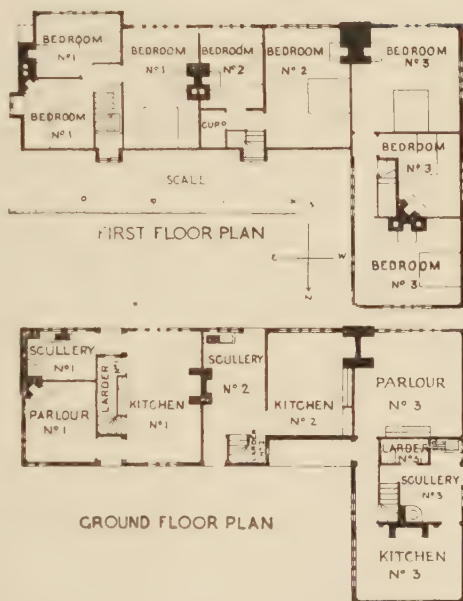
*Maxwell Ayrton.*

264.—GROUP OF OXFORDSHIRE COTTAGES. BACK ELEVATION.

caught the spirit of the old work near by than the fact that any one when first seeing the building, would suppose that it

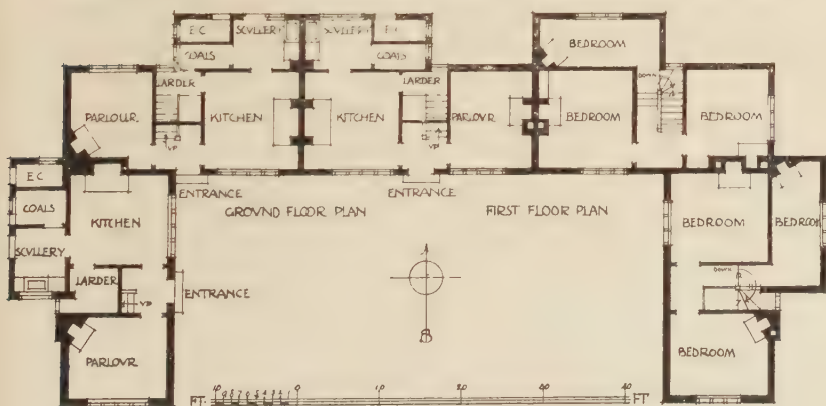
was old work carefully restored and underpinned. The cottages were not intended to solve the economic problem of the rural cottage, but their pre-war cost of  $7\frac{3}{4}d.$  a cubic foot included the value of the timber supplied from the estate, and the cost of its felling and preparation. By so much, therefore, the landlord brought into beneficial use the timber on his own property, employed local labour for its conversion into building material and saved transport. These are advantages

which now more than ever should be taken into consideration. The greatest merit of Mr. Ayrton's work, however, remains in the fact that



Maxwell Ayrton.

265.—PLANS OF GROUP OF THREE COTTAGES.



Horace Field.

266.—GROUP OF FIVE COTTAGES AT MAYFORD, WOKING : LEFT-HAND HALF SHOWS GROUND FLOOR, AND RIGHT-HAND HALF THE BEDROOM FLOOR.



the new buildings he added to the beauty of the village, instead of introducing, as is too often the case, a note of modernity fatal to the charms of old-world surroundings.

The next example is a group of cottages at Mayford, Woking, designed by Mr. Horace Field (Figs. 266 to 269). It happened



267.—AT MAYFORD : PRINCIPAL FRONT, LEFT-HAND HALF.

*See opposite page.*

often enough that old country cottages became the habitation of people of educated taste after they had been altered and enlarged to suit the views of their new owners. It is less usual, however, to find thus occupied a modern dwelling which was built for

labourers. Croswell Cottages form a group of five which underwent this change. Two of them had partition walls removed, so as to make them into one week-end home. The other three stand as they were built, and very charming they are. The accommo-



*Horace Field.*

268.—AT MAYFORD : PRINCIPAL FRONT, RIGHT-HAND HALF.  
*See opposite page.*

dation of all was originally the same, parlour, kitchen, scullery and offices and three bedrooms, as will be seen by the plan, which shows on its left side the disposition of the ground floor rooms, and on the right the arrangement above stairs. They are all under one roof, the cottages at each end making projecting wings, which form a quadrangle with the south side open. This way the view is over Smart's Heath, and very delightful it is. The garden growth was so vigorous as to make it impossible to get one general view of the principal front ; but the two separate pictures side by side on these pages (Figs. 267 and 268) answer the same purpose. The garden was very wisely treated as a whole, and is common to all. The treatment of the general scheme is

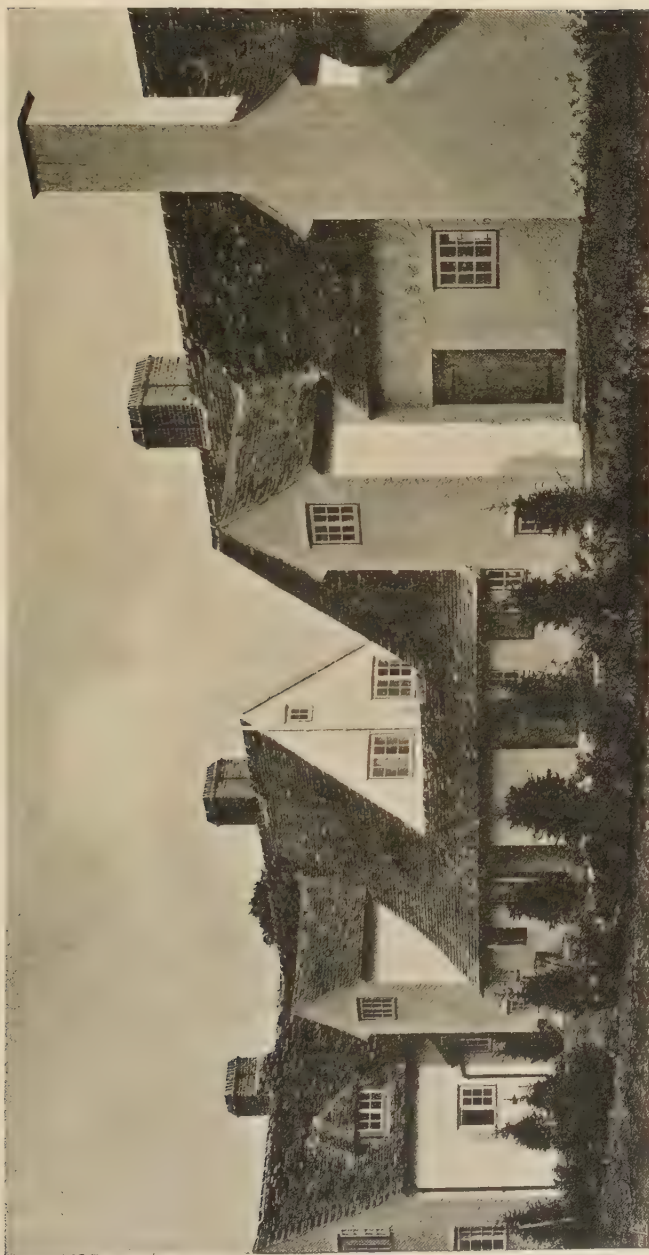
unaffectedly simple— whitewashed walls and red tiled roofs without, and white paint and whitewash within. It need hardly be



*Horace Field.*

269.—FIVE COTTAGES AT MAYFORD: VIEW FROM SOUTH-EAST.

said that the refinement which Mr. Horace Field brings to his simplest work was enriched by the furnishing, where tenants bore



*Baillie Scott.*

270.—TWO COTTAGES AT GIDEA PARK.



such names as Emery Walker and Cobden Sanderson. A little white-washed room in another cottage was beautified by some casts of Pisano medals, and altogether Croswell Cottages provided



*C. R. Ashbee.*

271.—THATCHED ROOFS AT CATBROOK.

a happy example of what is possible to a group of friends of sympathetic tastes desiring a little country dwelling and ample garden space at the minimum of yearly cost.

Even when only two cottages are to be built together, considerable opportunity is given for attractive grouping, as is shown



*C. R. Ashbee.*

272.—FOUR COTTAGES AT CATBROOK: LEFT-HAND HALF SHOWS GROUND FLOOR, RIGHT-HAND HALF THE BEDROOM FLOOR.

by Fig. 270. Mr. Baillie Scott has connected these two cottages in a markedly picturesque way, without giving them the banal air of the "semi-detached." Attention is also drawn to the very attractive group of four cottages with thatched roof, built from the designs of Mr. C. R. Ashbee, at Catbrook, Campden, Gloucester (Figs. 271 to 273). The end cottages are rather larger than the two in

the middle, but all have three bedrooms, and there are only two chimney-stacks in all. The group has a markedly architectural character, and Fig. 271 shows how aptly Mr. Ashbee



made a virtue of the structural necessity of the back additions, containing larder, etc.

Other delightful examples of the grouping of thatched cottages

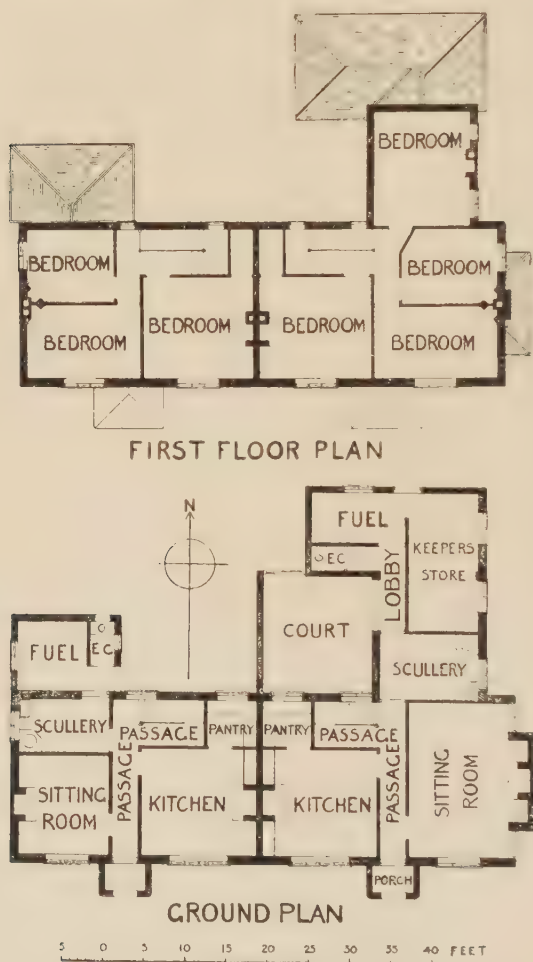


C. R. Ashbee.

273. GROUP OF FOUR COTTAGES AT CATBROOK, CAMPDEN.

are to be seen at Iwerne Minster, where Mr. James H. Ismay has done much towards preserving the ancient character of the village. The cottages are built chiefly in pairs (fig. 275). Two on the hill are occupied by a keeper and a farm labourer, two in the

village street by a carrier and the mail-driver. As appears clearly enough from the plans (Fig. 274), these cottages have



*Rawlence and Squarey.*

274.—PLANS OF PAIR OF COTTAGES ON THE HILL AT IWERNE MINSTER.

ample accommodation, and their general treatment is markedly superior to what can be expected from landowners in the ordinary way. Mr. Ismay, however, was not thinking of an economic



*Rectory and Square.*

275 IN IWERNE MINSTER VILLAGE.

rent, but of the amenities of the village. It may be hoped that there will still be landowners who can afford to wink at a low return on capital expenditure and follow such a good example.



Sir Edwin Lutyens.

276 AT ASHBY ST. LEDGERS: AT THE BACK OF THE COTTAGES.

At Ashby St. Ledgers, Northamptonshire, Sir Edwin Lutyens has designed a most attractive group of thatched cottages for Lord Wimborne. One detail of this block is illustrated in

the frontispiece, and other views are given in Figs. 276 and 277. The plan is broken up in the most delightful way, and produces a street picture of pleasant diversity, but the amount of accommodation is the same in all of the cottages. Each boasts a

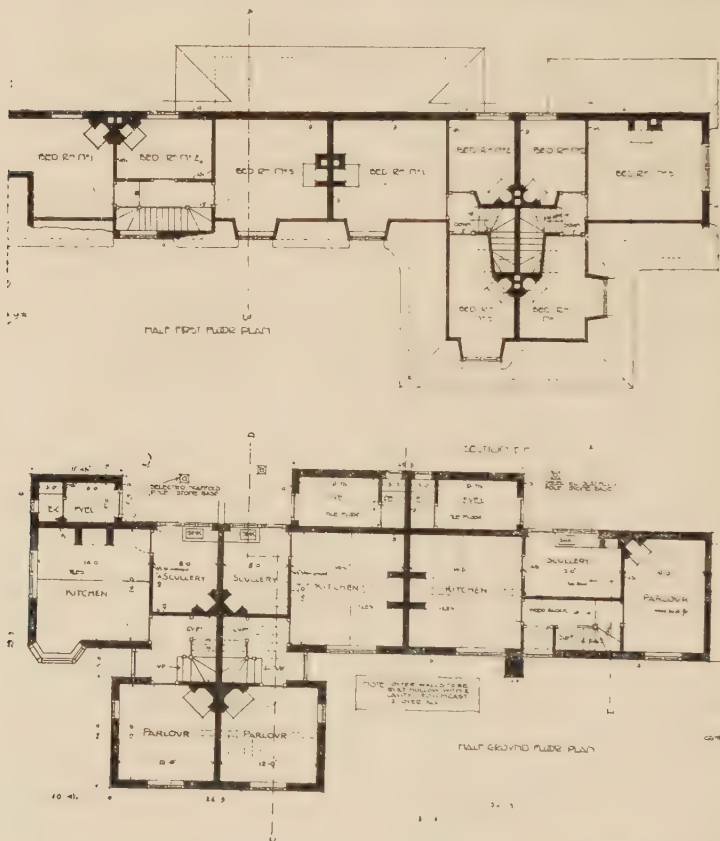


277. AT ASHBY ST. LEDGERS: PART OF STREET FRONT.

kitchen, scullery, parlour and three bedrooms. There is a porch at the back which serves as a covered way from the cottage proper to the fuel-house, and the E.C. is approached through the latter. This arrangement has the advantage of putting the



E.C. at a considerable distance from the living-rooms, while making it accessible under cover. A feature of the block is the arched passage-way through the middle of it, which leads from the village street to the cottage gardens at the back. A certain amount of old masonry was available, and Sir Edwin



278.—AT ASHBY ST. LEDGERS: PLANS OF BOTH FLOORS AND OF ROOF OF HALF THE BLOCK.

Lutyens made use of this for the lower parts of the walls, as far as it would go, building the upper parts of the walls with brick rough-cast. The thick thatched roof, with its admirable dormers and ridge, the unbroken roof-line and the stout brick chimneys produce an effect altogether picturesque and satisfactory. The

cottages are large, but the planning of the chimneys has been so carefully thought out that only eight stacks were required for the six cottages, which form a very satisfactory example of



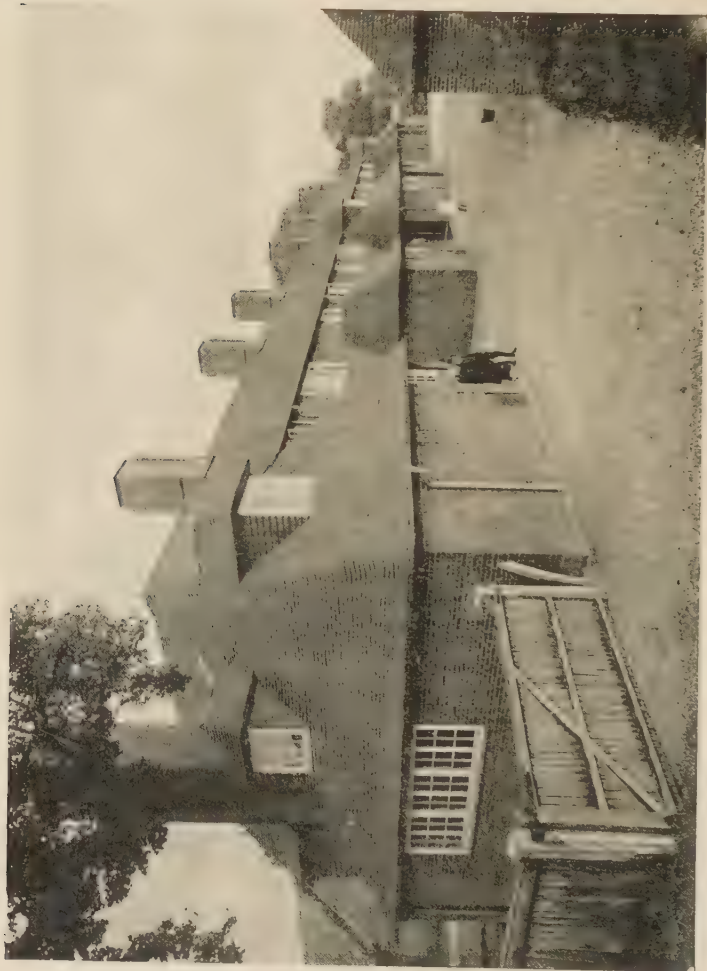
*Sir Edwin Lutyens.*

279.—COTTAGES AT PRESTON, HERTS, FROM THE ROAD.

what can be done by a landowner not only to preserve but to increase the amenities of a typical English village. The work was done in 1906.

Another group by the same designer at Preston, Herts (Figs. 279

to 281), was influenced in its character by the neighbouring house of Temple Dinsley. The six cottages were intended mainly for pensioners and others connected with the estate. The two at the



*Sir Edwin Lutyens.*

280. AT PRESTON: THE BACK OF THE COTTAGES.

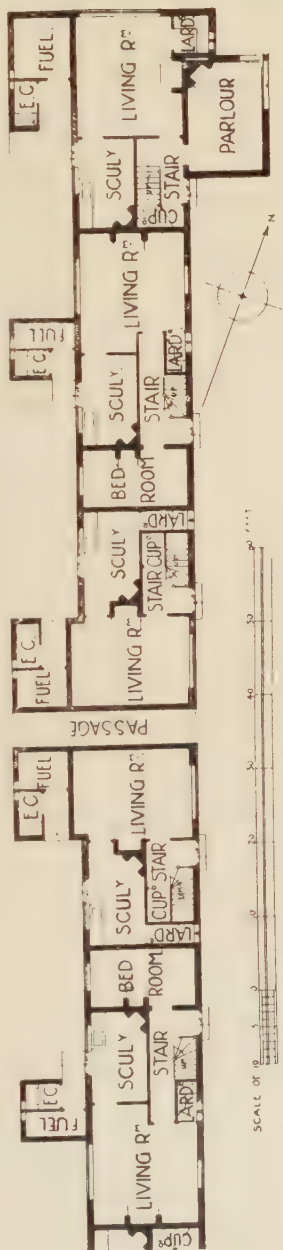
ends of the blocks are rather larger than the rest and include a parlour as well as a living-room and scullery. Two others have a small bedroom on the ground floor, as well as two above stairs, so that ample variety is provided in the accommodation. One

difficulty in the design of a long range of cottages is to provide convenient access from front to back of the block; another is to ensure an orderly back elevation. The architect provided an opening in the middle of the block which leads through, and Fig. 280 shows that the back elevation is in no way less dignified than the front to the road.

The secret of success in a long range of this kind is to preserve an unbroken roof line, which is also maintained here in the projecting wings at either end. Nowhere is there a break in any horizontal line, save only in the dormer window at the middle of the road front. This determination to avoid anything in the nature of contrived picturesqueness gives a restful effect altogether satisfactory. The detail of the chimneys rising from the main roof is attractive, and the tall stacks at either end give the effect of buttressing the whole range in a pleasant fashion.

Our last example is a humble group which Mr. A. H. Clough built in a Hampshire village (Figs. 282 and 283).

As this book is concerned chiefly with the country and suburban



*Sir Edwin Lutyens.*

281.- GROUND FLOOR PLAN OF PRESTON COTTAGES. THE SOUTH END OF THE BLOCK (NOT SHOWN ON PLAN) EXACTLY MATCHES THE NORTH END.

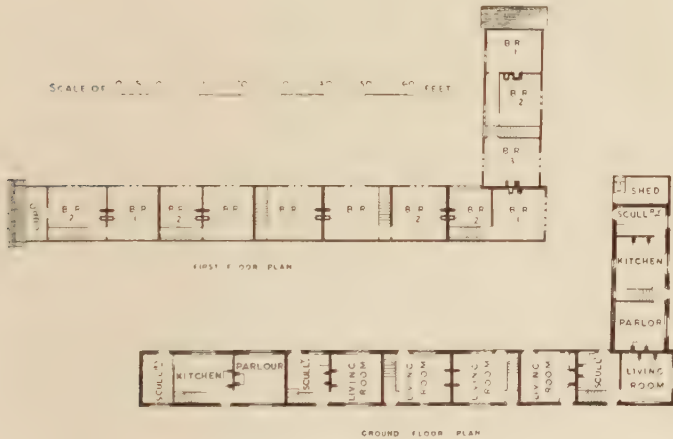


A. H. Cough.

282.—BLOCK OF SEVEN COTTAGES AT CORNER OF TWO ROADS.



cottage, I have not dealt with the terrace, which is only a magnified form of cottage grouping. It has long been the fashion to deride terrace houses as such, but quite unreasonably. Long straight blocks of cottages in mean and narrow streets are admittedly depressing, but the work of Professor Adshead



*A. H. Clough.*

283.—BLOCK OF SEVEN COTTAGES.

on the Duchy of Cornwall Estate at Kennington shows that this quality is not inherent in the terrace, but that skill such as he shows can give an air of dignity and well being to wide streets designed in the late eighteenth century manner which we associate with the Brothers Adam. It is true, however, that architectural incompetence can make and has made terraces of houses a miracle of dreariness.

## CHAPTER XIII

## VILLAGE PLANNING

THE LESSON OF THE HAMPSTEAD GARDEN SUBURB—SQUARES AND CRESCENTS—ABSENCE OF GARDEN WALLS—GRETNÄ—NEW ELTHAM—RUISLIP—A DORSET HAMLET

THUS far we have considered cottages as individual buildings or as groups of two or more; but it would be unwise even in so small a book as this, to neglect the larger aspect of the question, viz., their relation to each other by the roadside or as grouped round a village green. It would be easy enough to illustrate scores of English villages where, partly by accident and partly by design, the setting of cottages on their site has fallen so happily that every point of view gives a picture. It will be more helpful, however, to look for illustration to purely modern schemes, and none will serve the purpose better than the Hampstead Garden Suburb, as a pre war example, and Gretnä as the most complete of the Munition Villages. At Hampstead, though it is frankly a suburb and not a village, the principles on which the earlier sites were planned are based on the example of old villages. The aim has been to give cohesion and character to what might otherwise have been a general confusion of streets. This has been secured by wise grouping of the cottages in relation to the ground appropriated to open spaces. There is for example, Co-partnership Square, with one side open to the adjoining road. It presents something of that pleasant architectural character which we associate with old almshouses and other buildings of collegiate type. This treatment, of course involves a larger aggregation of houses than is possible or desirable in a small village, but it is one that is very proper to be imitated in the new industrial suburbs which must be widely built if the housing shortage is to be caught up.

Lucas Square is pleasantly named after its designer. Mr. Geoffry Lucas, by building on three sides only and leaving the quadrangle open to the street, has prevented the striking of any false note of community life, which would be inappropriate in a scheme where each house is of separate ownership. He was left free, however, to secure a balance of architectural



284 CO-PARTNERSHIP SQUARE, HAMPSTEAD GARDEN SUBURB.

features such as we find, though in less sprightly fashion, in some London terraces of the early nineteenth century.

A simpler arrangement, which can be adopted for a much smaller number of houses, is shown by the picture of Lucas Crescent (Fig. 285), where several pairs of cottages are thrown back from the line of the road in crescent form. Greater cohesion is given to the design by connecting the adjoining pairs by short walls. These have arched openings which give access to the gardens at the back. The ground slopes away from the road, and two trees have been spared to add beauty to this reminiscence



*Geoffrey Lucas.*

285.—LUCAS CRESCENT, WILLIFIELD WAY, HAMPSTEAD.

of an old village green. Prominent in the photograph are the posts and chains, and here may be mentioned a most important feature of the Hampstead Garden Suburb, to which, to a large extent, its charm is due. There are no dividing walls or fences to block the view or emphasize divided ownership, save those of a natural sort. Hedges of sweetbriar, yew and holly are growing freely everywhere, and meanwhile an invisible wire fence is enough for the practical needs of separating plots. A visit to the suburb gives a good idea of the revolution in appearance which follows the absence of the dwarf walls and cast-iron



286.—BACK OF LUCAS CRESCENT, HAMPSTEAD, SHOWING ABSENCE OF GARDEN WALLS.



railings and gates which have too long been the accepted symbol of ownership in English suburbs. It must, though, be understood



287.—VIEW DOWN ASMUN'S PLACE, HAMPTSTEAD GARDEN SUBURB.

that the old-world air of this Lucas Crescent would be impossible under the usual by-laws which choke the artistry out of suburban site-planning. The Hampstead Garden Suburb Trust Company,

which owns the land, obtained from Parliament an Act exempting them from the usual regulations as to widths of metalled roads and flagged paths. In exchange, the company are bound to provide those amenities which it was their purpose to give in any case, which are, in fact, the root principles of a garden suburb. Perhaps the effect of the no-garden-wall method is best illustrated by Fig. 286, which shows the back of Lucas Crescent. The many gardens comprised in the view are quite adequately delimited, but there is as well an air of spaciousness which is altogether to the good.

A picture of Asmun's Place (Fig. 287), designed by Messrs. Raymond Unwin and Barry Parker, indicates how carefully a rural character has been given to the suburb by the retention of old

*Basil Stallybrass.*

288.—AT WOLVERHAMPTON.

trees, by the planting of new and by the wide grass borders that divide roadway from footpath. Of much the same character is the grouping of some cottages at Wolverhampton (Fig. 288), designed by Mr. Basil Stallybrass.

The design of Linnell Close at the Hampstead Garden Suburb, by Mr. Michael Bunney, is based on the quiet traditions of the eighteenth century, but this sort of building is apt to work out more expensively than the more definitely cottage type with gabled ends. Still more severe in treatment, and wholly delightful, is the North Square. This square, its immediate surroundings and all its buildings were designed by Sir Edwin Lutyens, and the whole scheme achieves a simple dignity which makes it well worthy of examination. The rest of the suburb suggests an attempt to reproduce the casual irregularities of an English

village. While no one can be insensible to the charms of an old village street, winding, perhaps, round the side of a hill to secure the easiest gradient, or to the medley of jutting fronts and broken roofs that enshrine the history of a village community, it is difficult to manufacture these effects anew. A good idea of Sir Edwin's design for the square can be obtained from the study of the plan (Fig. 290). This shows that the intellectual and religious life of the new suburb is centred in the square. The garden space is bordered on one side by the Institute, on



*Sir Edwin Lutyens.*

289.—THE NORTH SQUARE FROM ERSKINE HILL.

another by St. Jude's Church, and on the third by the Free Church, while the fourth side is left open. Adjoining St. Jude's is the vicarage, and next to the Free Church is the manse for its minister. To the west of the Free Church there is a group of houses, planned as half a square, and a view of this range is now given (Fig. 289). By the side of the road which leads north-west to existing parts of the suburb is a series of detached and grouped houses, which serve as an architectural connection between the central square and the



290.—HAMPSTEAD GARDEN SUBURB: PLAN OF CENTRAL SQUARE.  
 Existing buildings are shown black: projected buildings hatched.

rest of the suburb. The particular points to be noted are that the square and its surroundings are laid out strictly on axial



lines, and that the site is a large plateau which commands the whole suburb.

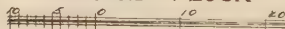
The new village at Gretna, the home of a great industrial army engaged in making explosives, gave great opportunity, which was well grasped by Mr. Raymond Unwin and those who worked with him, notably Mr. C. M. Crickmer, who acted as resident architect. Three sets of typical house plans are reproduced without



FIRST FLOOR



GROUND FLOOR



C. M. Crickmer.

291.—FIVE-ROOMED COTTAGES, GREтна.

friend Sir Robert Lorimer, whose own great skill in such matters makes his appreciation the more valuable.

"Here was a great tract of country near a considerable town with good railway connections, but with few natural advantages to recommend it. The most that could be said of it was that it had no conditions that made it impossible for the purpose required.

"Roughly speaking, the idea of the lay-out was as follows: More or less in the centre of the area was the old Gretna village; south of this the principal township of new Gretna was planned with its central avenue, in the neighbourhood of which are the principal buildings, the institutes, halls, cinemas, post office, shopping centre; at vantage points the churches are placed.

In touch with the west end of the factory the township of East Riggs was laid out, while to the south, nearer the Solway, and running east and west, the factory spreads itself dog-leg fashion for a distance of about nine miles.

"During the first winter and indeed the first year at Gretna great difficulties were encountered, partly owing to the fact that no one could forecast how long the war was going to last, or whether Gretna was merely

duced without further comment in Figs. 291 to 293, to show the general character of the cottages provided, but detailed comment can be better centred on the scheme as a whole. It involved, the solution in an incredibly short time, not only of great housing and engineering problems, but also of perplexing social questions known generally as "welfare." I cannot do better than quote from a description by my



to be a temporary town of wooden shanties 'for the duration,' or the nucleus of a permanent garden city. Luckily, under the abnormal conditions of the time, this question ended by largely solving itself. It was found, owing to the scarcity of timber and the great rise in the price, that the cost of wooden buildings required for hostels, etc., with all their internal arrangements and sanitary fittings, drainage, roads and other services, soon approximated to the cost of brick buildings, and as the wooden structures would



FIRST FLOOR



GROUND FLOOR



C. M. Crickmer.

292.—PAIR OF SIX-ROOMED COTTAGES, GRETN A.

have practically no salvage value after the war, various types of permanent houses planned and laid out on garden city lines were started.

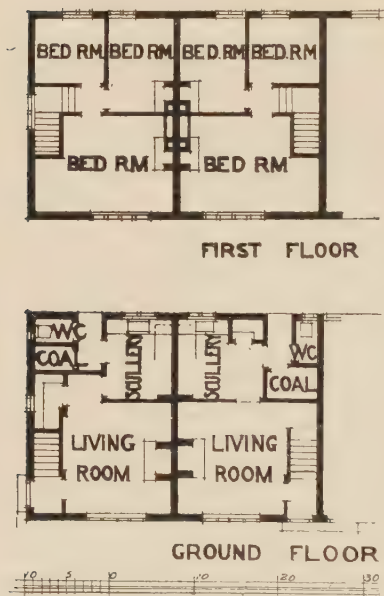
"What, then, in the lay-out and management of the Gretna that we see to-day are the freshest and most interesting points to note? In what does it differ from the old type of industrial centre? In what way does the carrying on of the factory production differ from what would have been found a generation or even five years ago?

"The interesting point is that out of the necessities of the time here is a State-owned town and factory, and here is a population, turning out

a deadly explosive, but working under conditions more humane, more enlightened, and also more calculated to result in productive efficiency than in pre war days was ever thought possible. How has this result been arrived at? By squarely facing the fact that if you are to get the maximum of efficient work out of people you must see to it that they live in healthy, cheerful conditions, that they are well fed, that they breathe pure air and drink pure water, and that they are provided with the possibility of mental and physical refreshment.

"This war has destroyed all sense of values, figures seem to have lost all meaning, we talk of millions of men and billions of money, yet a few plain facts may convey something to the reader.

"The area now contains an internal railway system of over 100 miles. As no gravitation water supply was possible, 10,000,000 gallons in the twenty-four hours are pumped from the river Eden in 36 in. pipes to the high ground six miles distant, and here the water is treated in an elaborate filtration plant, and when it has been cleaned and chemically treated, and the constituents that are lacking have been added, it passes to open reservoirs and thence by gravitation to the factory and townships. There is a huge and spotless Central Kitchen supplying 14,000 meals a day to the factory mess-rooms, and in this connection are stores which supply all provisions to the 85 hostels and the 134 bungalows where the majority of the workers are housed. All scraps, etc., are collected from the mess-rooms and hostels and fed to two model piggeries containing an average of about 400 pigs, which ultimately reach the Central Kitchen in the usual form.



C. M. Crickmer.

293.—FIVE-ROOMED COTTAGES,  
GRETNA.

"There is a bakery producing 13,000 lb. of bread per day. There is a laundry dealing with I am afraid to say how many thousand—or is it million?—articles every week. There are four permanent churches, and a fifth is being built; there are two schools of most excellent design and with hundreds of chubby scholars. There are hospitals, and fire stations. There is a club, a charming little building designed by Mr. Crickmer for the use of the central office staff. There is the inevitable cinema, or, rather, a couple of them. There are three recreation halls, the largest of which, seating over a thousand people, and provided with a fully equipped stage, an excellent dancing floor, and other amenities, was constructed complete and ready for use in under six weeks, a record that the most pushful Yankee hustler would find it hard to better. There are institutes and club rooms for men and women workers, and in all these buildings, which are simple and straight-forward in design, the social life of the place is carried on.

“The sane and extremely simple type of permanent house that has been erected shows what a far road has been travelled since the days of



204.—FAST RIGGS : HOUSES ROUND A COURT.

the first cheap cottage exhibition at Letchworth, where the plain man went about tearing his hair in the hopeless endeavour to find here and there a cottage the design of which showed the most rudimentary elements

of common-sense. Here all is plain, practical, straightforward, of pleasant and reasonable proportion, and mercifully devoid of ornament or prettiness. A satisfying feeling of variety is achieved, not so much in an artificial attempt to get variety in the individual houses as by a happy scheme of plan and by the retention, wherever possible, of trees that existed on the site, and by seizing on any feature or contour that suggested a reasonable motive.

"The admirer of the Kate Greenaway type of garden city house will doubtless find the Gretna variety too reminiscent of what Morris called the 'brick box with the slate lid'; but these houses had to be rattled up at a tremendous pace, and a plain roof in which there are neither dormers nor gables is obviously cheaper and more rapidly constructed and slated than one that is cut up by features.

"The interesting character of the new Roman Catholic Church is shown in Fig. 295. Designed by Mr. C. E. Simmons, it is a fresh and expressive piece of architecture and illustrates how, if a man has a feeling for rhythm and proportion and fitness, and is able to handle his materials, quite excellent results can be achieved by the knowing use of ordinary brick and plain white plaster."

Several visits to Gretna have given me the same sense of pleasure that caused Sir Robert Lorimer to write so appreciatively. As I write in the spring of 1919, Gretna is demobilizing rapidly, and the whirl of activity which impressed the visitor during the war has ceased. Those who have realized the extraordinary value to the working community of such admirable housing conditions must hope that a way will be found of utilizing the place for some industry of peace and that it may inspire the design of many an industrial village yet to be built for the service of, rather than the destruction of, mankind.

Two housing schemes on land belonging to Cambridge Colleges must be described as showing how the great responsibilities resting on large landowners can be met by those who are ready to control the lay-out of their estates in the interests of health and amenity.

The New Eltham Estate of Clare College is a small, and the Ruislip Manor Estate, of King's College is a large, example of what can be done by landowners of good will. At New Eltham Clare possessed twenty-seven and a half acres of well timbered meadow land, admirably adapted for a village community. A Co-partnership Tenants Society was formed, to which the College agreed to sell the estate at a reasonable price and on terms which enabled the building scheme to be developed in an unhurried and satisfactory fashion. These terms enabled the Society to provide an adequate garden for each house, and playgrounds and open spaces for the common use of the tenants, the lay-out of the whole being designed by Mr. G. L. Pepler, F.S.I. (Figs. 297 and 298).

All tenants are shareholders in the Society, and, as all have a stake in the undertaking, the utmost care is taken of the property. All profits over and above the payment of 5 per cent.



295.—ROAD TO ROMAN CATHOLIC CHURCH, GRETN A GREEN.





260.—EAST RIGGS, THE ROAD TO THE CHURCH.

on shares and  $4\frac{1}{2}$  per cent. on loan stock go, after the provision of proper reserves, to reduce rents and to provide additional amenities. Despite the fact that no rents were coming in while the houses were building, the full dividend was paid in the second year of the society's operations. In the new conditions of money Public Utility Societies of this kind, which are to have a Government subsidy under the new Housing Bill, will need to



297.—GREEN LANE, ELTHAM

*G. L. Pepler.*

pay one per cent. more on shares and loan stock, if they are to attract capital.

The Ruislip Manor enterprise is on more ambitious lines. King's College owned about 1,300 acres at Ruislip and Northwood, which were made the subject of a town planning competition. Messrs. A. and J. Soutar won the first prize with an admirable scheme (Figs. 299 to 301), which is being carried out by a limited company formed to develop the estate on ideal lines. It has also served as the core of a wider town plan laid down by the district council for the 6,000 acres included in its jurisdiction. The college



298.—HOUSES OF THE ELTHAM TENANTS' SOCIETY.

*G. I. Pepler.*

arranged that the company shall be obliged to take over blocks of land only as they are needed for development, and the enterprise is not, therefore, burdened with interest payments on capital which for the time being would necessarily be "dead." It is infinitely to the credit both of King's and Clare that they have given such facilities for the development of their land on proper lines. No doubt it will be found in the end that their foresight has been as profitable to their exchequers as it has been beneficial in the public interest. The private landowner is beginning to see that, in the matter of estate development, his private interest is, in the long run, identical with the public weal. Nothing better could happen than the general adoption of the policy of these two Cambridge colleges, who are at once serving the best



299.—WINDMILL WAY, RUISLIP.

interests of those for whom they hold their estates in trust, and for the wider public to whom they also owe the duty of stewardship.

But the principles of town-planning are no less applicable to far smaller schemes, and as thousands of cottage-holdings are about to be added to our villages, it will be a disaster if those principles are not applied by architects of skill and judgment. The scattering of cottages on any road frontage without regard to the village will destroy such amenities as the heavy hand of the nineteenth century contrived to spare.

Reference has already been made to a number of concrete and thatch cottages built in Dorset during the war.

One of the most satisfactory features of that scheme is that it has been thought out as a whole at the start. Many



building programmes on private estates begin well, but go wrong because they are carried out at haphazard: a pair of cottages here, a group of four there, without relation to each other or to the existing buildings, such as a church and schools, which ought to be focal points. The plan (Fig. 302) of the "lay-out" (unpleasant but expressive word) shows that a pretty and coherent hamlet is being created.

If, finally, we regard the village planning schemes shown in this chapter as examples of what has been, and therefore can be done, what lessons are to be drawn from them as to the future of town-planning? It is obvious that such conceptions



300.—IN MANOR WAY, RUISLIP.

are not likely to be lying dormant in the consciousness of borough surveyors. If our public architecture is to be worthy of the nation, it will only be by employing the greatest ability available.

The Local Government Board protests vigorously that it desires above everything to give free play to the architectural talent available for the re-housing of England after the war. There is some suspicion that the Board's good intentions will be overcome by the determination of local authorities to utilise the services of their present officials. The result of the conflict will be awaited with considerable anxiety and not too much hope.

Some day people will realize that the beauty of the streets amid which their life is passed is one of their intimate concerns.





301.—A QUADRANGLE AT RUISLIP.

Perhaps, indeed, they may go so far as to fulfil the whimsical prophecy which Mr. Wells gave us in the *New Utopia*. This is what he came upon in Lucerne :

"We discover an odd little election is in progress. This is the selection . . . of the ugliest local building. The old little urban and local governing bodies . . . survive to discharge a number of curious minor functions, and not the least among these is this sort of æsthetic ostracism. Every year every minor local governing body pulls down a building selected by local plébiscite, and the greater Government pays a slight compensation to the owner. . . . The idea would strike us at first as simply whimsical, but in practice it appears to work as a cheap and practical device for the æsthetic education of builders, engineers, business men, opulent persons, and the general body of the public."



302.—A NEW HAMLET IN DORSET.

The cynic might say, with regard to this engaging policy, that the field of choice for destruction in actual modern England is so large as to baffle the wisest and most æsthetic democracy, even if invested with such delightful powers, and we should have to agree. That is a difficulty on which Mr. Wells did not dwell, for he was then in Utopia, where ugly buildings were the exception rather than the rule. His views on the present state of public taste are sufficiently clear from his closing sentence : "But when we come to consider its application to our own world, we should perceive it was the most Utopian thing we had so far encountered." It should not, however, be Utopian to insist that we shall create our new villages and suburbs without such ugly buildings as called for demolition in the *New Utopia*.

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